

WHY AREN'T THE OILERS CELEBRATING THEIR 25th? PAGE 10



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NOV 25 1997

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A large, close-up portrait of a woman with long, dark brown hair and blue eyes. She is looking directly at the camera with a slight smile. The lighting is dramatic, with strong highlights and shadows on her face.

JANN ARDEN

ALBERTA SONGWRITER IS HAPPY?

Cover Story by Peter North • Page 19

MUMMY'S
HORACE UNDER WRAPS

Halloween Feature by Bill Smith • Page 6

A LIFE LESS ORDINARY
McGREGOR SET FOR JEDI KNIGHTHOOD
Film by Dan McLeod • Page 33

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Last night, I drove north on Hwy. 29 from David Hill to Charlottetown. I passed several for Doville, Hants, and Melrose. So I'm using these signs for Melrose and thinking myself, that is when drivers notice this. I had a friend since Melrose was one sign he was really into secret messages. He used to say that R.E.M. had a song on *Feber*... or there was with a secret message to him in it. Melrose, I think, calling it's name. "Melrose, on my alien?" Something like that. When people bought Melrose was crazy, but I believed him in his secret message when that makes me

last was May of 1995. Since then, we signed in Melrose. Recently, we recorded with some off our separation of *Chari* and we have been on the road since, just trying to hold it all together.

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success?

Don't

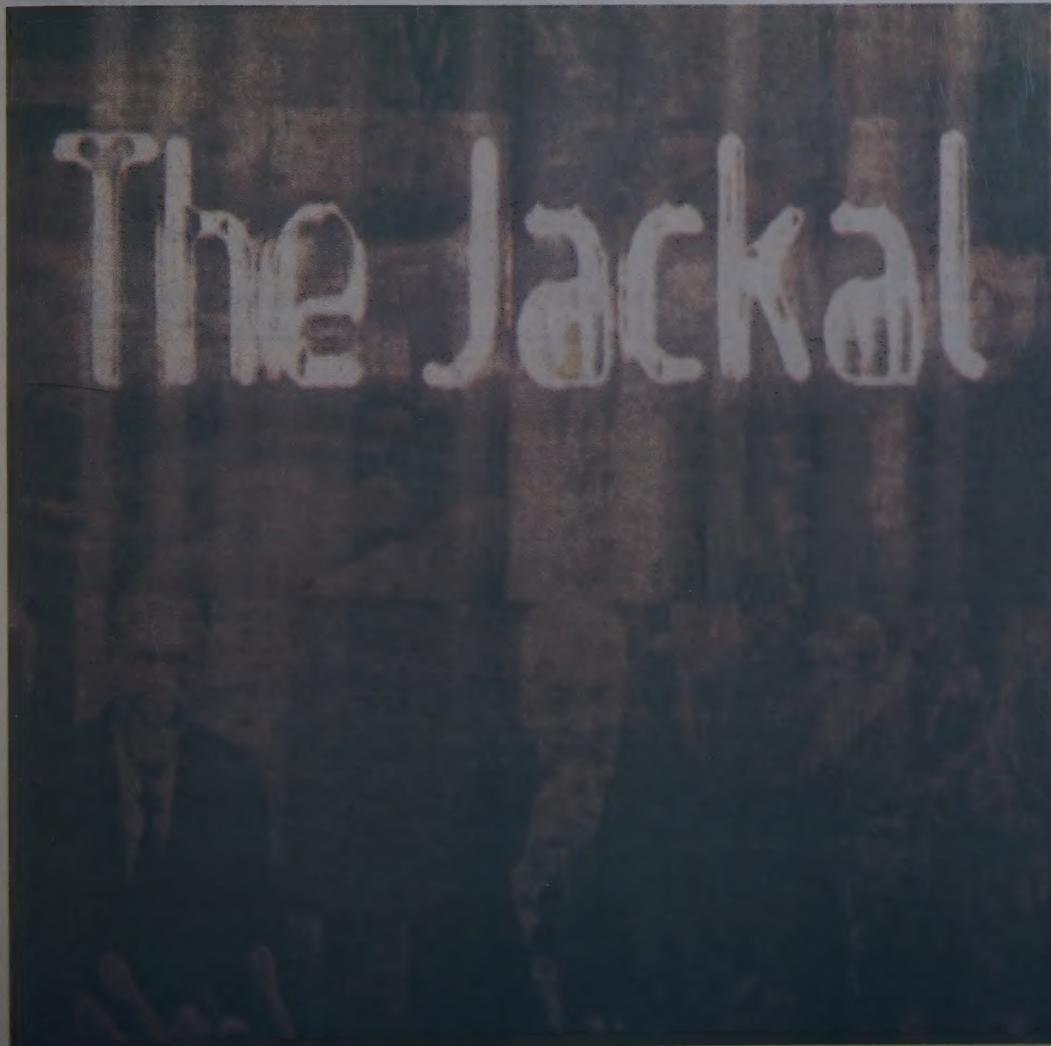
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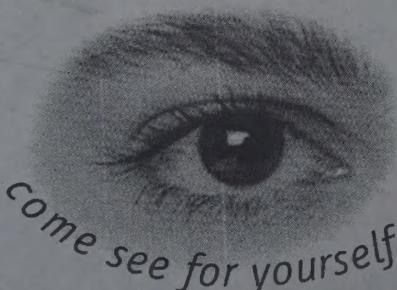
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CONTENTS



FINDER

Page 7 • VueNews

Take a walk to Canada Place this week, you'll find a man on hunger strike trying to raise awareness of the Kurdish plight in Turkey—and an empty seminar room where the Metro Cinema used to be...

Page 10 • Books

Murray Greig covered and was a fan of the now-defunct WHA. He's just written a new book about the renegade league, which gave birth to our Oilers.

Page 19 • Cover

Calgary chanteuse Jann Arden had a frustrating time working on her new record, *Happy?*, But her new single has proved her "one-hit wonder" detractors wrong.

Page 32 • Freaks

A Halloween freak show at Area 51 promises to be so gross, the organizer doesn't want to give out too many details. He doesn't want the government to censor the show.

Page 33 • Film

Och! I cannae believe the gall of them Imperial punters! Ewan McGregor, star of *A Life Less Ordinary*, tells us a wee bit about the making of the new *Star Wars* film. We no be haverin' aboot it, wisnae the new film has the lad playin' the wee bairn Obi-Wan Kenobi.

News • Page 6

Opinion • Page 7

Books • Page 10

Style • Page 12

Sports • Page 13

Lifestyles • Page 14

Music • Page 15

Music Notes • Page 15

New Sounds • Page 27

Theatre • Page 28

Visual Arts • Page 29

Film • Page 33

Minute... Movies • Page 37

Nightclubbing • Page 38

Hey, Eddie! • Page 39

Food • Page 40

E-Town Live • Page 41

Highlights • Page 42

Classifieds • Page 44

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You'll find Horace, an Egyptian mummy, under wraps deep in the bowels of the U of A. To learn about the mummy's curse, turn to our special Halloween feature on Page 6.



Oh, boy... are they nutty about their football in Green Bay or what? One of our intrepid staff ventured into the Land of the Cheeshead to see how football survives in a town of only 99,000. See Page 8.

SIDE TRACK

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University manages to reverse Horace's curse—so far

FEATURE

BY BILL SMITH

Halloween morning, Tom Hunter will enter the modern pyramid on the U of A campus, walk his way deep within to a small storage room and, as a collections assistant, make his daily check on an Egyptian mummy he has innocently dubbed "Horace."

He'll monitor for leaks, humidity and fire—and, if he's lucky, it will turn out as uneventful as past visits.

Horace, a priest or scribe from Memphis who died in approximately 230 BC, could be cursed.

Preparing for the *O! Osiris!* Egyptian exhibition in 1982—one of the mummy's few public appearances while at the university—Horace was brought into the exhibit area and lights immediately came crashing down from the ceiling.

"When we moved him into the exhibit space, a couple of things fell down off the ceiling right around where he was," says Jim Corrigan, a curator in the university's museums and collections department.

Poor workmanship was blamed. No one was injured, unlike previous incidents, if any of the crypt can be believed.

"Apparently—and this is kind of an apocryphal story—there were rumors that people who had possessed this mummy in England, for example, had died young and suddenly, that the antique dealer [who was selling Horace] died when his antique shop burned down and that kind of thing," says anthropology professor Dr. Nancy Lovell.

Horace came alive for Corrigan

through scientific means, as soft tissue was added to a skull image produced during a CAT scan, and he describes Horace as "typically Egyptian," with fairly fine, slim features. He's typically tall at 6'1". Except for other physical data and some information gleaned from hieroglyphs on the rough but well-made casket, little else is known. He died at about age 30 and, 2,000 years after his death, like hundreds of thousands of other Egyptians, he was disinterred.

Horace saw the world. He came to Edmonton by way of England—a St. Albert man's father being the connection to the university. "It was given to him by a friend or something who bought it in an antique shop and it originally belonged to some wealthy woman in England who perhaps may have acquired it even while traveling in Egypt," says Lovell. "It could have been in collectors' hands for 200 years, we don't really know. There's no record when it was taken out of Egypt."

After three continents, it only got more hectic in Canada. Horace's protective amulet—a cat's eye (discovered during the CAT scan)—woefully ineffective. He did the medicine-show thing traveling in a converted school bus. Being found at the Edmonton Hotel is part of the legend. Stumbled upon by kids while in storage, police were called and Horace ended up at the Royal Alexandra Hospital.

"The medical examiner's office called up the university to see if anyone knew anything about it," relates Frannie Blondheim of the museums and collections department.

Horace has been with the university since 1979. He was tattered, the wrap gouged at one eye during a

search for a coin or jewel.

"The head was more or less separated from the shoulders," says Dr. Richard Smith, professor emeritus of the department of history and classics, who was involved in interpreting Horace's hieroglyphs which were found to be mostly ritual protective formulae.

The formulae failed the Egyptians in this world, being victims of their skill at preservation. They developed a bitumen product for embalming that unfortunately had other useful qualities, one of which was as a healer of bruises and wounds as described in this curious aside by Wallis Budge in *Mummies: Myth and Magic in Ancient Egypt*:

"About three or four hundred years ago, Egyptian mummy formed one of the ordinary drugs in apothecaries' shops. The trade in mummy was carried on chiefly by Jews, and as early as the twelfth century a physician called El-Magar was in the habit of prescribing mummy to his patients..."

"After a time, the supply of genuine mummies ran short, and the Jews were obliged to manufacture them. They procured the bodies of all criminals that were executed in gaols, and of people who had died in hospitals, Christians and others. They filled the bodies with bitumen and stuffed the limbs with the same substance; this done, they bound them up tightly and exposed them to the sun. By this means they made them look like old mummies."

Bitumen also burned well.

"They actually fed mummies into steam engines, into the fuel boxes of locomotives in Egypt," says Lovell. The linen wrappings were used in

the paper industry to make brown butcher's paper, she says.

So although Horace has had it rough, he was spared worse and the deluxe conservation job commissioned by the university may have been the key to appeasing his curse.

"One of the things I tell people is that we've managed to deal with the curse because there was a wrapping around the mummy that had come off," says Lovell. "The protector, Anubis, one of the gods of the dead, was on one of the wrappings. I wouldn't say the mummy was mishandled but, you know, it traveled a lot and different people owned it and so parts of the textiles were kind of unrolling and coming off. When the university got the mummy and had this conservator come out from Ottawa, one of the things she did was replace this textile around the mummy where it was supposed to be and so that kind of broke the curse, it put the protector, the god, back in the right place, so we don't anticipate any problems anymore."

"He's probably grateful to us for straightening him out and giving him a nice quiet place off that bus," says Blondheim.

Horace can still be Horace, however, as evidenced by his Sunday afternoon visit to the Cross Cancer Institute for a CAT scan—the imaging machine was disabled immediately following his tests. Still, it's heartening news to his daily visitor Hunter, who knew nothing about the curse.

"I just kind of feel funny about hanging around. I don't think dead people were meant to be in a storage room but somebody's got to look after him and we take the best care we can of him."

the Group of Seven by the group of three

ALI POURFARROKH
ARTISTIC DIRECTOR

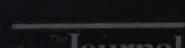
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VUE news



by Steven Sandor

A look back at the week that was...

Edmonton man hungry for justice in Turkey

Hunger Strike at Canada Place

An Edmonton man is spending his days picketing at Canada Place, on a hunger strike since Oct. 21.

Ekrem Kolay is protesting the federal government's silence concerning the imprisonment of Turkish politician Leyla Zana. A Kurd, Zana was imprisoned after speaking out against the treatment of her people in Turkey.

Turkey has one of the worst records in all of Europe when it comes to censoring the press and abusing human rights.

It's been almost a week, and the Canada Place staff have got used to having Kolay perch himself in the lobby on a daily basis.

"They're nice enough to let me stay inside during the day," says Kolay. "But I can't stay here at night. I'm looking for a church that will help me and give me a place to sleep. I've contacted a couple but I haven't heard back yet."

Kolay says that his strike has attracted the attention of many passers-by, but he is disappointed that the mainstream media refuse to recognize his protest.

"I have been doing this since October 21st and I send out faxes every day. But I'm not happy with what's happened so far. No one from the media has come out to interview me. I am very disappointed with that."

Edmonton Strathcona MP Raja Jaffer (Reform) has joined Kolay in his protest. His office has been faxing material out to the media on behalf of Kolay. The MP has an affinity to the Kurdish situation. Jaffer's parents fled Uganda, driven out by the bloody Idi Amin regime.

"The Liberal government could show its commitment to democracy and justice by demanding the immediate and unconditional release of Leyla Zana," says Jaffer. "They owe it to the Kurdish people all over the world to stand firmly against this civil rights atrocity."

Edmonton: Home of poverty

The head of the Edmonton Social Planning Council says local social services providers have been stretched to the limit thanks to the number of "desperately poor" who live in the capital city.

A new report by the Council shows that Edmonton is home to 60 per cent of the province's destitute.

"We found that essentially all the growth in numbers of desperately poor families in Alberta is occurring in Edmonton," says



ESPC director Brian Bechtel. "We have yet to see any indication that city council and its administration have any strategy to deal with Edmonton's rapidly deteriorating social infrastructure."

The ESPC considers the "desperately poor" to be a family of four living on half of the StatsCan poverty cut-off. That means a family of four living on \$15,962 per year or less.

The study estimates the "desperately poor" children's population to be 15,324. Over the last two years, the number of children living in poverty has risen dramatically in Edmonton. In 1993, the city was home to 33 per cent of the province's poor children. Now, it is home to 57 per cent of them.

Metro moves out of Canada Place

The Public Works department at Canada Place surely won't be winning any good neighbor awards from the Metro Cinema staff.

The Metro was notified that it had six weeks to clear out of its home at the Colin Low Theatre, named after the pioneer documentary maker. The 92-seat theatre will be changed into a federal government training facility and seminar room. The projection booth will become a translation booth.

After the National Film Board moved out of Canada Place in July, it gave Public Works the ability not to renew the Metro's lease on the theatre, explained programmer Bill Evans. The Metro's lease had a clause stating it had a lot on the theatre as long

as the NFB also occupied space in Canada Place.

"I was inquiring about the possibility of moving a fridge from our offices into our theatre and I was asked, 'Why would you want to do that?'" said Evans. "A low-level bureaucrat knew more about what was going on than I did."

Luckily, a new home for the Metro was found, just down the street at the Citadel's Zeidler Hall. On Nov. 7, the Metro will open the new 248-seat theatre with a screening of the *Best of Banff Television Festival*.

The last show at the old Metro location will be the Halloween double-bill of *Succubus* and *Soft Like Me* (set to screen Nov. 1).

The new theatre will feature a larger screen and a better reel-to-reel projection system, said Evans.

"It's really an irony. The Metro grew out of the National Film Theatre, which used to be at the Citadel. Now, nine years later, it is sort of a homecoming—we're very excited about it."

Having the Metro and the Citadel together will allow the two organizations to work on collaborative projects.

"We are very excited to have Metro Cinema help us keep the doors of the Citadel open," said Duncan McIntosh, artistic director of the theatre.

Man cleared of rape Down Under

An Australian man who claimed Alberta native Mickey Noonan raped him had his allegation tossed out of a Victoria court

ia) court this week.

Noonan, born in Camrose and raised in Coronation, has been living in Australia since the early '70s. Last year, Victoria police raided his topless salon in the Melbourne suburb of Dandenong and charged him with being the proprietor of a bawdy house and leading minors into prostitution. After hours, the strippers and masseurs at the parlor were granting sexual favors to their clients.

Noonan claims he does not have any knowledge of their acts and is innocent of the charges against him. He claims he is being set up by the Victoria Police, who want to make it look like they are making great strides in their war against crime in prostitute- and drug-ridden Dandenong.

After the raid, several rape charges were also leveled against Noonan. He was accused by a former salon employee and a female prostitute named Kristy Harty. She was murdered before the trial—no arrests have been made in her case.

Last week, an Australian judge threw the other rape charge out of court, leveled by a man at least six inches taller than Noonan. The ex-Albertan still faces charges of running a bawdy house and making money from child prostitution. The trial is still underway; if found guilty, Noonan faces a maximum sentence of 15 years in prison.

Noonan plans to sue the man who charged him with rape. He suspects that his accuser will be receiving money through the Crimes Compensation Act, which metes out funding to victims of

VUE POINT

BY LESLEY PRIMEAU

Multiculturalism divides Canadians

Canadians are by and large a rather nice group of people. We're not completely sure of who we are and for some reason—unknown to most of us—we're quite prepared to obliterate whatever identity we do have at the drop of a hat. There is no denying that Canada is truly a mosaic of many cultures, but who is responsible for maintaining them?

When Canada decided upon multiculturalism—and who for sure ever knew what that meant or what the ramifications might be?—there seemed to be a never-ending supply of cash and a strength of government say-so enforcing its desired function. Sad to say, success has been fleeting.

A desired state of multiculturalism seems to have had a negative effect on this nation. It is divisive and threatens to mark Canada with a label of apartheid—now that's progress. It is one thing to encourage folks from other nations to maintain, celebrate and live their heritage; it is an entirely another matter to enshrine these tenets in law. Now we have the hyphenated Canadian and no clear definition as to who is a Canadian or what they strive to be.

To be a Canadian is truly a gift. A rare privilege, really. We live in a nation that allows for freedoms not enjoyed in many other countries. We say what we want about who we want, we vote how we want—or don't—we have a right to work or not, we have an enviable education system, healthcare, reasonable safety of person, place and things. No one tells us who to associate with. Hell, we can be complete idiots if we want—such freedom deserves to be revered.

And here we are trying to determine who is a Canadian, who isn't, who gets a hyphen and who doesn't. Well, if for one would support a move to ban all hyphens. I think the entire idea is stupid and only serves to pull us further apart. We stopped saluting the flag, most of us can't sing *O Canada*, most can't name the prime ministers—even the ones still living—and, sad to say, there are quite a number of Canadians who have no idea what the capital cities of each province are—assuming they know the provinces. Suffice it to say, we've done a pretty poor job of selling the incredible story, history and future of this country. If we were a business, we'd be prime for takeover bids.

Because on top of everything others may be doing to us, we are ripping apart the very fabric that is Canada. Quebec wants to take her toys and go home, and now the folks who coined the term "Alberta Advantage" want to plant the seed of separation.

It seems that as Canadians we have forgotten the very definition of the term "united." United as a country, united in a common goal (to live in peace and prosperity).

Before we hear any more chat about Alberta leaving the nation, perhaps we should do as we counsel Quebec to do: weigh the pros and cons, think of the cost of leaving. Just because black gold is flowing now doesn't mean it will protect our economy in perpetuity—and unless we start to diversify, what happens when the wells run dry?

Teamwork is the backbone of this country. Always has been, always should be. My Canada does not include people who have no idea what a Canadian is and my Canada does not exclude Quebec or Alberta. What does your Canada look like? I think it's high time we decided what's important before we lose the best thing we've ever had.

Lesley Primeau may be heard weekdays from 6-9 pm on 630 CHED.

Don't think pro sports can survive in small markets?

Then take a trip to TITLETOWN, U.S.A.

COMMUNITIES

BY TANYA SMIGIELSKI

From the moment I stepped out of the Green Bay airport terminal, I could tell this city was serious about its football. Green Bay Packers flags adorned virtually every vehicle I passed on the way out of the parking lot. I snickered, as I had heard all about the devoted Packer fans from many of my male friends—all of whom were envious of my opportunity to see an NFL game at legendary Lambeau Field, otherwise known as the "Frozen Tundra," the stadium made famous by such legends as Curly Lambeau, Vince Lombardi, Bart Starr and Jim Taylor.

My snickers turned to loud guffaws on the freeway as I saw hundreds more of these green-and-yellow flags flapping through the air. We passed several stores advertising Packer products and hundreds of homes where full-sized flags waved from front porches. By the time we had passed two green-and-yellow restaurants—both of which contained some reference to the Packers in their names—I was in hysterics.

In this city of 99,000, the more than 60,000 seats at Lambeau Field are sold out for every home game and there is a 21-year waiting list to buy season tickets. This extraordinary public support for the city's football team is easier to understand once you know that the Packers are owned by the city of Green Bay. While every other professional sports

team in North America is owned privately, the Packers' books are open to the public. Most pro sports owners are seen as bottom-line-first business people, willing to move the franchise if there are more bucks to be made elsewhere. Potential Oilers buyer Les Alexander has stated he will move the team to Houston if it isn't making money within three years. In Green Bay, a small community is able to support not only a team, but an NFL champion team stocked with high-salary superstars such as quarterback Brett Favre and linebacker Reggie White. Mind you, the NFL has a huge TV deal, a salary cap (which is still higher than the budgets of all NHL teams) and revenue sharing. But still, the example is there—and has been successful for seven decades.

Lambeau Field is more than a stadium—it is a monument. During the week, Guided tours are available during which the guides actually allow the patrons to touch the grass. During the summer low season, Packers fans can walk the same sidelines Lombardi paced upon during some of the sport's most famous encounters, including the legendary Ice Bowl, which saw Bart Starr and the Pack come from behind in the dying seconds of the 1967 NFL Championship Game to defeat Dandy Don Meredith and his hated Dallas Cowboys en route to Super Bowl I.

Eight weekends out of the year (more if they make the playoffs), this city's football obsession comes to a fevered pitch. Kickoff is at noon, but game day really begins at 8 a.m.

when traffic starts to crawl up Lombardi Avenue to the Lambeau parking lot—where the NFL's largest and most renowned tailgate party takes place. Blaring stereos, barbecued bratwurst and burgers, coolers of beer and frenzied fans decked in green and gold blanket the pavement around the stadium. As it gets closer to game time, the party—and parking—spills onto the front lawns of the neighborhood surrounding the field. Residents charge \$5-\$15 for parking, and most allow charcoal grilling.

As I made my way toward the stadium, I was surrounded by people garbed in green and yellow, carrying test-tube-shaped mugs of beer and sporting jumbo foam fingers and those infamous "cheeseheads." Although I had heard about them, my first glimpses of these luminous yellow chunks of Nerf Swiss cheese on heads of all ages were enough to return me to fits of laughter.

At one point we passed a life-size, full-body poster of coach Mike Holmgren pasted in the front window of a house. By this stage I was beginning to feel conspicuous due to my lack of Packer paraphernalia. So, when approached by two young girls selling Brett Favre and Reggie White chocolate bars, I bought one of each.

On my way into the stadium I picked up a program, my complimentary yellow pompon and a Lambeau field hot dog (the official hot dog of the Packers) and headed to my seat. I trudged up to row 47 and spotted the number 23 painted on an uncomfor-



Cheeseheads of the world, unite!

able-looking metal bench (not unlike those found at the old Clarke Stadium)—just inches from the numbers 22 and 24 on either side of it. Shoulders to shoulder and thigh to thigh, we waited. Despite the parking-lot partying, the stadium filled just before the noon kick-off.

This football game in Green Bay was unlike anything I have ever experienced. Imagine those few crazed fans at an Eskimos game—faces painted, dressed head to toe in green and gold. Now picture a stadium full of them. From time to time an announcer urged the already boisterous crowd up a few decibels, and periodically voiced a reminder: "Remember, folks, anyone caught on the field during or

after the game will be arrested."

The frenzied ambiance and catchy Packer song were enough to bring even me to my feet to add my pompon to the already raging sea of yellow (and to relieve my sore butt). I saw Favre, the Packers' all-time-leading touchdown passer, toss three end-zone strikes which helped defeat the Tampa Bay Buccaneers. And, if I'd missed anything, all I'd have had to do is go to the local movie house, which replays Packers games during the week.

Was this experience enough to convert me to a full-fledged Packers fan? All I have to say is, "Go, Pack Go!"

Columnist has nose for good deal

INDUSTRY

BY JACOB SUMMERS

If you ever have the urge to kill a dozen people, just park by any large, modern building. At the structure's air intakes you'll find a sign that warns you to turn off your motor immediately.

Let your motor run.

Your exhaust, containing deadly carbon monoxide, will surge through the building and do in most of the inhabitants.

But you don't have to stop with a dozen. Thanks to the Internet, a 12-year-old could readily learn how to assemble half-a-dozen common household ingredients and deep-six most of the fans at the next Oilers game. If you're a bit more sophisticated, get your hands on some anthrax and spray it over the city. In a short time Edmonton will be a village.

Ah, you say, you're not a terrorist. You would not do such fiendish things.

Well, of course you're not a terrorist, but the tragic fact is the world is filled with

terrorist groups, each with their own special agendas. Each goofy group believes it is right and God is on its side.

According to Hank Mottl, president of Dycor, terrorists could kill plenty of us: "It's not a question of if, just when."

Fortunately, Mottl and his 30 employees of the Edmonton-based Dycor research company have devised high-tech ways to thwart terrorists who use biological and chemical weapons.

What he and his team have built is a clever nose.

It's a combination of components that analyzes the atmosphere and alerts owners of the noses (which look like small teepees) that there is serious trouble in the air. The noses trigger alarms which in turn causes nose owners to: (1) put on some kind of gas mask and protective clothing, (2) stop the air from flowing toward them, or (3) run like hell.

Mottl and his team have been working on noses for about 15 years. Parts of noses were used in the Gulf War to protect our troops. At that time the noses were capable of detecting deadly chemicals and/or biological agents in the air. Today, a more sophisticated nose also identifies many specific substances. Soon, the nose will be able to classify almost any chemical or biological agent.

NASA is interested. The U.S. military is interested. Suppliers to the Pentagon are interested. They all want to use Dycor's ideas which have been developed for one or two per cent of the cost that the American industrial-military complex has already spent. (So far no one has anything approaching Dycor's technology.)

Ah, you say, the American Industrial military complex is so big and powerful it can simply take Dycor's inventions. Wrong!

It seems that the affable Mottl not only has a nose for deadly toxins, he also has a nose for business.

Seven or eight years ago, he went into business with the Canadian Government and our Armed Forces. Together, they jointly patented various components for The Nose. (The Nose is really a combination of CB Sentry, FLAPS and its associated software—TDS Threat Detection Systems. FLAPS stands for Fluorescent Laser Aerodynamic Aerosol Particle Sizer.)

This patent ownership means companies must buy or lease technology from Dycor, since it is the only company authorized to license the technology.

the Canadian Government could assist in defending Dycor's patents, according to Mottl.

Last month, the American magazine R&D judged Dycor's latest nose (FLAPS) as one of the top 100 technologically significant new products of the year.

Dycor has recently completed a low-cost nose that could be used to protect a house or a commercial building. The application of the Dycor nose in mines could prevent deaths. One of Dycor's noses could have alerted authorities to the terrorist attack in 1995 in the Tokyo subway that killed 12 and injured 5,500. (By the way, the reason that the terrorists didn't kill 5,500 was that they used an impure agent.)

As someone much wiser than me once said, "Friends come and go, enemies accumulate."

There are a lot of ways to interpret such a notion. I choose to think there are nuts out there getting ready to do me in and Mottl's noses might buy me a little more time. As a matter of fact, Dycor noses might buy many people a lot more time when the crazies begin their mischief.

I have toured the Dycor facility here in Edmonton. I liked what I saw. They are making a lot of money. They are going to expand. I like the way Mottl treats his employees. I like Dycor's long-term strategy—they are even working on inexpensive ways to locate land mines. Dycor's development in computer security is world class. Check out its web site at <http://www.dycor.ca>.

And even though Dycor is high-tech, its president has a lot of down-to-earth common sense ("If you install a propane detector, don't put it on the ceiling. Propane is heavier than air").

Since Mottl intends to go public with his company in about a year, I plan to buy some stock in Dycor.

My nose tells me it smells like a great investment.

When Jordan Ian's sniffing out stories, you can find him at www.dycor.ca.



Auction Fundraiser

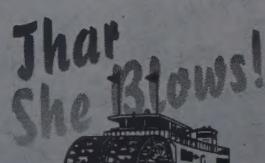
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30 Convention Centre - Edmonton, AB
31 Round Up Centre - Calgary, AB

NOVEMBER

- 01 Riverside Coliseum - Kamloops, BC
- 02 The Boardwalk - Kelowna, BC
- 03 Civic Centre - Prince George, BC
- 05/06 The Rage - Vancouver, BC
- 07 Royal Theatre - Victoria, BC
- 10 Crystal Centre - Grand Prairie, AB
- 11 Centre for the Arts - Banff, AB
- 12 U. of Lethbridge/The Zoo - Lethbridge, AB
- 13 Centennial Hall - Saskatoon, SK

DECEMBER

- 04 Engineered Air Theatre - Calgary, AB (solo)

a&b sound

Renegade league remembered

WHA book commemorates Oilers' 25th birthday

BOOKS

BY STEVEN SANDOR

Did you know that this year marks the silver anniversary of the Edmonton Oilers?

One thing's for sure: the Oilers won't tell you about it. The franchise does its best to ignore the notion that it had a history which predated the Oil's 1979 entry into the NHL. The Oilers were charter members of the WHA, the renegade league begun in 1972—the league that managed to sign Golden Jet Bobby Hull away from the Chicago Blackhawks for a cool \$1 million. The league that coaxed Gordie Howe out of retirement. Even the three Hanson Brothers of *Slap Shot* fame all played in the WHA. The WHA created a flotilla of NHL refugees, sick of the old league's reserve clause which stifled free agency and huge player salaries.

To attract Hull, the WHA decided not to impose a stick-curve rule. (The NHL limited stick curves in order to limit Hull's booming slapshot.) The NHL has a long history of stifling its star players. While other leagues let their stars shine (thereby attracting fans), the NHL has a long and proud history of changing the rules so that its top players don't fare much better than the grunts. The stick-curve rule was brought in to stop Hull; Mario Lemieux was driven out of the game by the league's tacit approval of clutch-and-grab; the league introduced the rule in the '50s that allowed a penalized player to return to the ice after his team had been scored to stop the Canadiens, who would regularly score two or three goals per powerplay; the league abolished four-on-four hockey in the '80s to stop the Edmonton Oilers. These changes are a testament to the longstanding short-sightedness of the NHL's front office.

The WHA tried everything: shootouts at end of a tie game; abolishing the no-icing rule on shorthanded situations—everything it could to make WHA hockey run-and-gun. Despite losing several top-flight players, like Hull and

Gerry Cheevers, to the WHA, the NHL chose to ignore the threat of new league.

Even though the WHA folded in 1979, four refugees were able to join the NHL; the Quebec Nordiques, the Winnipeg Jets, the Hartford Whalers and the Oilers.

"If it wasn't for the WHA, Edmonton would never have had an NHL team. They would never have enjoyed the dynasty they had in the '80s," says Murray Greig, who has just penned the last word on WHA hockey: *Big Bucks & Blue Pucks: From Hull to Gretzky, an Anecdotal History of the Late, Great World Hockey Association*. The book was released on Oct. 11, which would have been the 25th anniversary of the WHA. Not only does it include great anecdotes from former WHA stars (like Frank Hughes' tales of New York Golden Blades road trips on a DC-3, where the engines routinely caught fire), but it also includes stats, records and trivia.

"Do you think the NHL would have ever expanded to Edmonton? No way," continues Greig. "But do the Oilers honor their old WHA players? I think it's sad that there isn't a ceremony this year for the team's 25th anniversary. I think it's sad that they haven't invited the old guys back and at least given them a plaque. In Hartford, they celebrated the history of the WHA. Even in Phoenix, they still talk about the Jets and the Avco Cups they won."

Even though the Oilers' media guide lists Kevin Lowe as the scorer of the franchise's first goal (in '79), that's not the truth. The first Oilers goal was scored in '72 by Ron Anderson.

Was the WHA inferior to the NHL? Wayne Gretzky and Mark Messier were both drafted into the WHA. The foundation of the great Oilers dynasty was based in the WHA. When the four WHA teams joined the NHL in '79, five ex-WHAers found themselves in the top-ten scorers' list. In 67 exhibition games against NHL squads, the WHA clubs posted a 33-27-7 record.

"I tell you what. If the WHA could have held on for a couple of

more years, the situation may have reversed and the WHA would have won the battle between the two leagues," asserts Greig. "All the young talent was coming into the WHA. What message would that have sent to the kids in junior? That the WHA was for real."

In fact, Greig stands firm in his belief that WHA hockey was far superior to the NHL product in the '70s.

"In the '70s, the NHL had four power teams: the Canadiens, the Flyers, the Bruins and the Rangers. In the WHA, there was parity. The Jets were a power, but any team could beat them on any given night. I think, with the exception of the Canadiens, that the WHA teams could have beat any team in the NHL. And you know what? The '74 Team Canada WHA team would have kicked the shit out of Team Canada '72."

Still, the WHA was known for the stunts it tried to pull to attract fans. Evel Knievel, the great daredevil, had had an illustrious junior career, so the Toronto Toros got him to participate in a penalty shoot-out contest.

"It was a big draw. About 12,000 fans came to the game," says Greig. "And Evel did very well, well enough that Johnny Bassett (the late maverick Toros owner) toyed with the idea of signing him to a tryout."

After the Golden Blades were forced to move to New Jersey, the team played at an arena with a sloped ice surface and only one dressing room.

"Could you imagine?" laughs Greig. "Greats like Gordie Howe and Bobby Hull had to put on their jerseys, tie their skates around their necks and walk to the arena like they did in their Pee Wee days."

Greig hopes his book will serve as a remembrance of all the great players in the league, like Danny Lawson and Andre Lacroix.

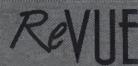
"Why did I write this book? I remember that I was a fan of the Vancouver Blazers and I was sick and tired of seeing them get three paragraphs in the paper when the Canucks would get four to five pages for a 9-1 loss to the Bruins. Even now, the NHL still never recognizes the WHA for what it was."

And, unfortunately, neither does the WHA's last surviving child—the Edmonton Oilers.

Goodall insecure while attacking Fossey's memory

LECTURES

BY KELLY TORRANCE



Jane Goodall
Winspear Centre
Oct. 26

Someone who has spent 37 years studying chimpanzees should be an exciting speaker, with engaging and entertaining stories.

So you would think. But there was something missing from Dr. Jane Goodall's talk last Sunday at the Winspear Centre.

The 63-year-old did tell stories from her experiences studying our closest living relatives in African forests. She even punctuated them with chimpanzee greetings and cries.

But there was never much sense of her own feeling in the accounts. They were just stories, disconnected from her own involvement with the animals.

Her dedication to her work is admirable, however. And her personal story is interesting. She developed a love of animals as a young girl in London, England, and yearned to travel to Africa to "study animals and write books about them." While 23 and visiting a friend in Kenya, she met anthropologist Louis Leakey. Based on her wide reading and with only a high-school education, she was offered a job as his assistant. Now she is likely the world's best-known animal scientist.

Even so, she seems to feel insecure. A lack of confidence is the only explanation for her comments about another famous animal scientist.

In the short question and answer session after her talk, she was asked to compare her work to that of Dian Fossey, subject of the movie *Gorillas in the Mist*. Goodall said that unlike herself, Fossey did not employ locals in her work—she was worried about poachers. But Goodall objected, saying that the poachers were not "vicious" and that Fossey should have employed them to give them another way to make a living.

Of course, many would disagree with Goodall's view, considering that poachers eventually murdered Fossey.

Goodall's remarks seemed like an attack on a competitor. But the aging scientist, in a colorful dress and with her medium-length grey hair tied back, seemed too good-natured to be suspect of such tactlessness.

Murray Greig
Big Bucks & Blue Pucks: From Hull to Gretzky, an Anecdotal History of the Late, Great World Hockey Association
Macmillan Canada; 234 pp.; \$24.95

BESTSELLERS

Fiction: Hardcover

- 1) *The Underpainter*
Jane Urquhart (McClelland & Stewart)
- 2) *Larry's Party*
Colleen McCullough (Random House)
- 3) *Barney's Version*
Mordacar Richler (Knopf)
- 4) *The God of Small Things*
Arundhati Roy (Random House)
- 5) *Polgar the Sorceress*
David Edelstein (Del Rey)

Fiction: Trade Paperback

- 1) *The Sorcerer*
Jack Whyte (Ming (Penguin))
- 2) *The Englishman's Boy*
Guy Vanderhaeghe (McClelland & Stewart)
- 3) *A Lesson Before Dying*
Ernest J. Gaines (Random House (Vintage))
- 4) *Fall on Your Knees*
Ann Marie MacDonald (Vintage)
- 5) *Fugitive Pieces*
Anne Michaels (McClelland & Stewart)

Fiction: Mass Market

- 1) *Alias Grace*
Margaret Atwood (Bantam)
- 2) *A Crown of Swords*
Terry Pratchett (Random House)
- 3) *The Tailor of Panama*
John le Carré (Penguin)
- 4) *Airframe*
Michael Crichton (Ballantine)
- 5) *Kiss The Girls*
James Patterson (Warner)

Non-fiction: Hardcover

- 1) *Diana—Her True Story*
Andrew Morton (Simon & Schuster)
- 2) *Diana—A Tribute*
Tim Graham (Mint)
- 3) *Somalia Cover Up*
Peter Desbarats (McClelland & Stewart)
- 4) *The Royals*
Kitty Kelley (Warner)
- 5) *How The Mind Works*
Steven Pinker (Norton)

Non-fiction: Paperback

- 1) *Don't Sweat the Small Stuff*
Richard Carlson (Little, Brown)
- 2) *Why I Hate Canadians*
Will Ferguson (Doubleday & McTavish)
- 3) *Diana—Her True Life*
Andrew Morton (Pocket Books)
- 4) *Diana—Her True Story*
Andrew Morton (Pocket Books)
- 5) *Seven Years of Highly Defective People*
Scott Adams (Warner)

BESTSELLER information compiled by

SMITHBOOKS

Edmonton Centre

BLUE PUCK GIVEAWAY

We have one copy of *Big Bucks & Blue Pucks* to give away. All you have to do is answer the following trivia question:

Who was the Oiler to score the last goal in WHA history?

Hint: it was during the final game of the '79 Avco Cup final. Send your answers to WHA, c/o Vue Weekly, 307, 10080-Jasper Ave, T5J 1V9. Or fax answers to us at 426-2889. Or, for all you computer-types out there, try e-mailing us at office@vue.ab.ca.

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A lesson in Halloween tradition

CONSPIRACY THEORIES

BY JASON MARGOLIS

Halloween has always been one of my favorite yearly events—dressing up in disguises and screaming “trick or treat!” while running from house to house collecting candy.

Now that I'm in my mid-20s, I don't seem to rake in as much candy as I did when I was younger. But I still give it the old college try. It's just tough seeing all the new kids getting so much more candy than me, especially since I wear better costumes.

Of course Halloween wasn't always a commercialized opportunity for little ghosts, goblins and Elmos to make a mass grab for assorted Hershey and Cadbury products. Although it currently isn't an official holiday sanctioned by our government, the traditional elements of Halloween have persisted for centuries, often as religious ritual.

The roots of Halloween can be traced to an ancient Celtic custom called “Samhain.” You'd think that “Samhain” would be pronounced “Sam Hayne,” but it is in fact pronounced “Sow In” as in “Eunice, be shure t' bring th' sow in to th' barn.”

Samhain has been variously described as a fire festival, a harvest festival and a day of the dead, but it was most recognized as a New Year's Eve celebration. Throughout the Celtic cultures of the British Isles and Western Europe, Nov. 1 was the traditional New Year's prior to the spread of Christianity.

Samhain was the final harvest of the year at which point all crops

should be harvested and animals returned from distant pastures. After Samhain, anything left in the fields or on the vines would be considered unfit for human consumption. It was “puka,” or blasted by the fairies.

The Celtic belief system held that turning points—such as day into night or sea into shore—were magical. As the turning over of a new year, Samhain was extremely potent, and it was felt that the veil between the living and the dead became thin at this time. The Celts believed in an afterworld of eternal youth and happiness known as Tir nan Og. During Samhain, loved ones in Tir nan Og could contact those they left behind.

Unfortunately, evil spirits and fairies were also active on Samhain.

As a fire festival, sacred bonfires were lit throughout villages and on top of hills in honor of Celtic gods. Townspeople would take embers from the bonfire for their home hearths, often carrying the embers in carved out turnips or gourds. Eventually, the pumpkin would emerge as the vegetable of choice for ember-carrying purposes. Fearing encounters with spirits, the Celts would dress up in costumes and carve scary faces into their ember-holding devices to protect themselves, thus the Jack O' Lantern was born.

Another Samhain tradition that has continued is festive diversions involving apples. One Celtic ritual was peeling apples to determine the duration of a person's life. A popular event for unmarried Celts was bobbing for apples. The first person to bite an apple bobbing in a pail of water was believed to be the first to marry in the coming year. These days,

you just get to keep the apple.

In the seventh century, Pope Boniface IV created All Saints' Day to recognize the growing number of saints lacking their own personal holiday. Originally, All Saints' Day was held May 13, but in AD 835, Pope Gregory moved it to Nov. 1 in order to deter the formerly Celtic Christians from continuing to celebrate Samhain.

Many Samhain rituals persisted in Christian times, such as leaving food and drink for costumed revelers and the lighting of bonfires. The fear that the dead wandered among the living actually intensified.

As “Hallow” was the ancient English word for “Saint,” the night before All Saint's Day was known as “All Hallows' Eve” or “Hallow's Even.” Contraction of speech later resulted in the name “Halloween.”

Halloween traveled to North America with Irish settlers, the descendants of the Celts. Once in North America the tradition mutated, which seems to be a common predicament for holidays when they reach the New World.

Mexicans developed their own versions of All Saints' Day and All Souls' Day with the practice of *El Días de los muertos*—the Days of the Dead—on the first two days of November. Like Halloween, the Mexican Days of the Dead combine a fun festival with a grim acknowledgment of the limits of human existence, which in my opinion is exactly what a good holiday should do!

So next time you call out “Trick or treat, smell my feet, give me something good to eat,” remember and respect the great tradition you are upholding.



Great Books Are Just The Beginning

NOVEMBER ACTIVITY CALENDAR

SouthSide: 3227 - Calgary Trail S. (events in bold type)

West End: 9952 - 170 Street (events in bold-italics)

2	2:00 p.m. Pauline Lebel Young Adult novelist in “My Books” for a reading of “Song Spinner.”	3	7:00 p.m. Kevin Major will read from House of the Wooden Santas in “My Books.”	4	7:00-8:00 p.m. Kevin Major “House of the Wooden Santas.” “Hold fast.” Young Adult titles	5	8:00 p.m. Books for Young Readers book club for parents, teachers and care-givers. First meeting. First book is “Where The Wild Things Are.”	6	7:00 p.m. Tolka Mollel will read in “My Books.” “Rhinos for Lunch and Elephants for Dinner.”	7	7:00 p.m. Friday Night Music Special with the Nick Riebeck band	8	1:00-3:00 p.m. “Where's Waldo?” party in “My Books.”
9	1:00-3:00 p.m. Stained Glass Demonstration with Bill Bisei.	10	3:00-4:00 p.m. Book Signing with Lorraine Blasik, author of “Remembering The 50's.”	11		12	2:00-3:30 p.m. Seminar & Signing with Talbot Streeton, author of “Financial Freedom Without Sacrifice.” 7:00-9:00 p.m. Reading & Signing with Edmonton author John Koch.	13	7:00 p.m. Beat Poetry Night. Dean McRae will perform the Dean Grinberg poem “Howie” with his back up band.	14	7:30 p.m. Power of Passion slide presentation with Everest climber Allan Hobson	15	1:30-4:30 p.m. “My Books” Event Edmonton Science Fun Guide Activities with author Linda Reynolds
16	1:00-3:00 p.m. Slide Presentation on Mountain Rockie flowers with Paul Gilbert, photographer and author of “Wild Colours.”	17		18	7:30-9:00 p.m. Alzheimer Society of Edmonton. A Presentation of their Group and Thoughts.	19	7:00 p.m. Travel Night with Travel Cats seminar on working abroad.	20	7:00 p.m. Meet Local Edmontonians of “Three Blondes and a Brownie” fame. Talk and presentation on their business and their McDonald's famous muffins.	21	7:00-9:00 p.m. Musical Performance Quinceenisse string quartet.	22	1:00-3:00 p.m. Watercolour Painting Demonstration with artist Frank Haddock
23	1:00-4:00 p.m. Willow Chair Making Demonstration with Greg Ari	24	7:00 p.m. Poetry Reading Evening with Nancy McRae and Tim Bowring authors of “Song's Flight” and “Dying Starlet” (respectively)	25	7:00 p.m. Parenting Seminar with Bonnie Nikel “How To Talk So Kids Will Listen”	26	7:00 p.m. Monthly Meeting with Canada Trust Mortgages	27	7:00-9:00 p.m. Calligraphy Demonstration with Alison Design. Ideal for our Christmas invitations and cards.	28	7:00-9:00 p.m. Musical Interludes with bass duo, Bounce	29	1:30-3:30 p.m. Reiki Demonstration to the power of energy to heal yourself
					7:30-9:30 p.m. Book Club Meeting: Interested in joining? Attend to sign up		2:00-5:00 p.m. Rubber Stamp Crafts with Alison Olsen	6:00-8:00 p.m. NFT 98 Games Night and Children's Storytime with the Edmonton Oilers.					

STYLE

Lounging in comfort—
day or night

FASHION

BY HELEN HENK

Thank goodness this isn't the movies.

You know—where women vacuumed the house in stilettos, had anti-gravity hair and were always wearing lipstick.

The funny thing is, today even Hollywood's hottest divas eventually ditch those constrictive stereotypes and take time to relax on weekends.

In the past the only option for lounging was baggy, itchy, non-flattering nightgowns. Beauty was not a factor.

That was then—this is now.

Fortunately, trends in sleepwear have swung towards slimmer cuts which outline the body. Comfort is still essential, but now women can also look amazing. These days, most nighties can almost be passed off as daywear.

Of course, women of the '90s still love getting dressed up for those glamorous nights out on the town, but after a long night of dancing every woman looks forward to getting out of those tight painful shoes and into a steaming-hot bubble bath. We all know that when it comes to comfort, stilettos are definitely not the chosen footwear.

Pastel chemises or combination silk tank-and-short sets are perfect for pampering. And, who can resist the thought of wrapping yourself in a teddy-bear-soft robe? Add a pair of terry slippers, great for protecting toes from cold hardwood or tile floors. For those colder days, hop into a pair of fuzzy flannel P.J.'s, a classic favorite.

"A-line gowns are the most flattering style. They fit close to the body on top and flare out from the waistline," says Chrissy Osachuk, manager of Night Owl imports in Manulife Place. "Black silk and even velvet are popular this season."

Just keep in mind you can choose clothing that is simple and minimalist, yet still flattering. Fabrics such as cotton, silk, or satin are always popular. After all, who wants to worry about dressing to read a good book by the fire?



Photos:
Yuanita Klatt

Hair and Makeup:
Yuanita Klatt from
BiancoNero

Clothing:
Night Owl Imports

Model: Erin Wade



Friday Oct. 31

Happy Hour
5 - 9 pm

Prizes for
Best Costumes

Thursday Oct. 30

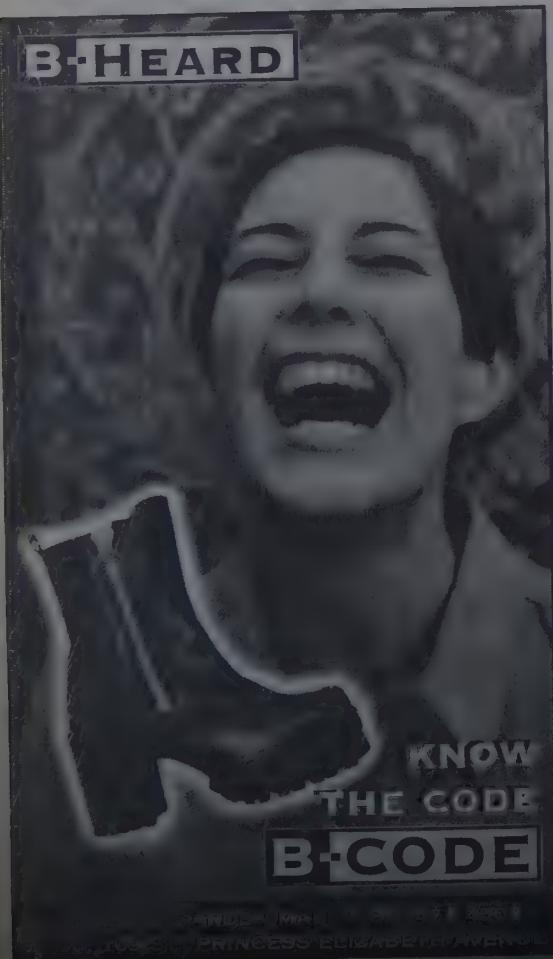
Tito Paiz

All Martinis \$4.55

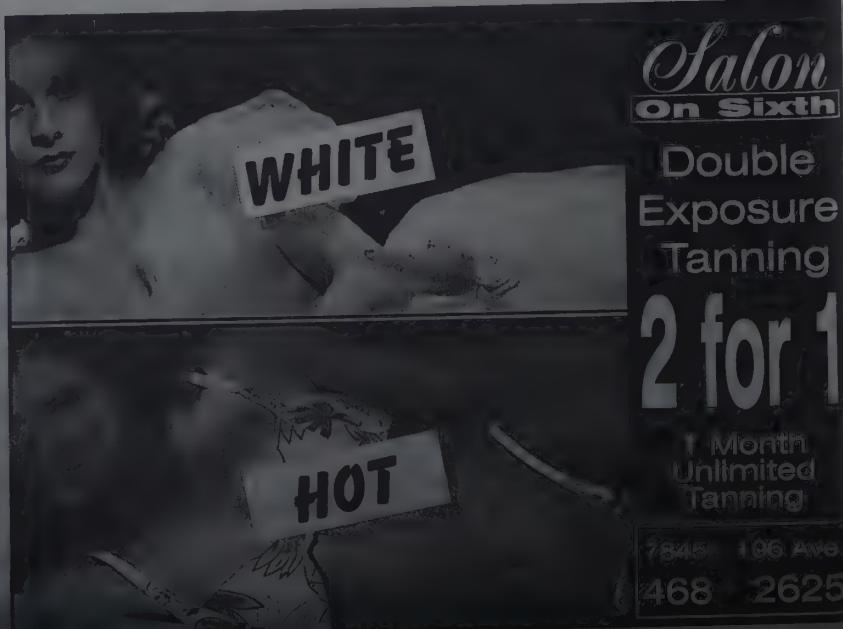
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All Doubles \$4.55
ph. 436-4793

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Martial-arts mom hopes to add to her trophy case

MARTIAL ARTS

BY DARRIN GOVINDARAJ

Shelley Vettese-Baert stands out in a crowd. What is most remarkable about this woman is not only the fact that she is this year's Canadian National Women's Lightweight Taekwondo Champion, but she accomplished this feat at the age of 38.

She is likely to be the oldest competitor in Hong Kong, Nov. 20-23, where she will represent Canada at the 1997 World Taekwondo Championships. Along with fellow Edmontonian Sayed Najem, she will leave Nov. 7 to join the rest of the Canadian team in Korea to train for the event. This year's accomplishment is no fluke; in fact, Vettese-Baert has been a dominating presence in her division since she began competing internationally nine years ago. She has been the Canadian National Champion four times in the last seven years. She won both the U.S. Open and the Moscow Open in 1993. She has won medals at the World Cup in Spain (1990) and in Yugoslavia (1991). She won gold at the Manila World Championships (1995).

The biggest feather in her cap, says Vettese-Baert, was winning a bronze medal—at the age of 32—as a Welterweight at the '92 Barcelona Olympics.

"To me, it was the ultimate.

Just going there blew my mind. It was more than I expected."

While Taekwondo was only a demonstration sport in 1992, it is now an official Olympic event. In addition to Judo, Taekwondo has become only the second martial art recognized by the International Olympic Committee.

This could be good news for Canada at the upcoming Olympics—all 16 members of the Canadian team won medals in Barcelona. Along with Chinese Taipei and South Korea, Canada has a reputation as one of the top Taekwondo countries in the world. But now that it has become an official sport, the competition is getting stiffer. Countries are spending more money and making a greater effort to train their fighters.

For those unfamiliar with the sport, Taekwondo is a single-elimination competition with points being awarded for solid, foot-contact blows to either the chest or the head. It is a physically grueling sport. Each fight consists of three three-minute rounds. Injuries are frequent and damaging.

Asked how she is able to remain competitive in a sport in which 25 is the usual retirement age, Vettese-Baert replies: "I keep in really good shape. I hang out with young people and that helps me to keep young in my mind. I cross-train by doing triathlons,

weight training and running."

Vettese-Baert also has a reputation for being a smart fighter. She says that comes with experience.

"The value of experience is being smart in the ring. Sparring is 80 per cent in the mind. It's a chess game. It's important to never underestimate your opponent and to never underestimate yourself."

Competitive sports are nothing new for Vettese-Baert. At the University of Alberta, she was on the field hockey, ice hockey and the swim teams. Ironically, when she enrolled in Taekwondo with her husband 13 years ago, she had no intention of competing.

"I found it difficult. The energy system was completely different compared to anything else I had done. I was more into the self-defense. I didn't start sparring until I got my black belt."

Now a second-degree black belt, she works out at the Tiger Taekwondo Club, where she is also the captain and mentor for the Tiger sparring team.

She stresses that both her students and her daughter Mackenzie are extremely supportive.

As for her future in Taekwondo, she states: "I take it one day at a time. It has to be fun. As soon as it isn't fun, it's over. I'll still continue with Taekwondo though. It's a passion."



PLAYERS WEEK



IN THE BOX
This week, Vue press-box fixtures have one question for probable Oilers owner Les Alex ander. If you're going to move the team to Houston, could you at least lend us a few bucks so we can get pay-per-view?

Friday (home) Oil 4, Pittsburgh 3

RECORD 4-6-1

Gawd, I just wish I could watch the Oilers beat the Pens without having the ref interfere. But I guess that's today's NHL. The refs are the stars, the players just seem to get into the way. Since incompetency is the measuring stick of all NHL refs, I would have to say Angus is fully qualified for his job.

John: I'm so tired of complaining about the refs. What's the point? They're all horrible. Angus did the Oilers a favor by calling the non-hook on the Penguins. You expect officials to make mistakes, maybe miss a call or something, but the biggest problem is inconsistency. You never know what they're going to call. You'll watch them let penalty after penalty go unpunished and then, out of nowhere, a penalty is given on the most marginal call. It's frustrating and it's contributing to the decline of the quality of hockey. I don't expect to see things get any better.

TOPIC: Blaine Angus

Steve: Who is Barry Angus? I'd like to know. According to the press sheets for Friday's Oilers-Pens match-up, he was the guy wearing the zebra suit. Boy, did he butcher it. It was a pretty good hockey game. If you follow this column at all, you know how often John and I bitch about how the Oilers wuz robbed by bad officiating. Well, this time, Angus did the Oil a favor or two. First, he allowed an iffy goal that gave the Oil a 3-2 lead. Kelly Buchberger's wraparound try was pounced on by Pens goalie Tom Barrasso. But Bucky shoved the goalie aside, revealing the puck that, just a second before, was underneath the Penguin. Bucky banged it in and sent Pens captain Ron Francis skating laps chasing after Angus. Then, with the score tied 3-3, Dean McAmmond skated behind the Pens net, got his stick caught in the mesh and fell down. Somehow, this resulted in a hooking call against the Pens. Dan McGillis scored the winner seconds into the powerplay. Thanks, Blaine.

John: I'm so tired of complaining about the refs. What's the point? They're all

horrible. Angus did the Oilers a favor by calling the non-hook on the Penguins. You expect officials to make mistakes, maybe miss a call or something,

but the biggest problem is inconsistency. You never know what they're going to call. You'll watch them let penalty after penalty go unpunished and then,

out of nowhere, a penalty is given on the

most marginal call. It's frustrating and

it's contributing to the decline of the

quality of hockey. I don't expect to see

things get any better.

TOPIC: Just say "no" to Houston

Steve: OK, so we know the deal: if Les

In the Box continues on page 14

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Health insurance has gone to the dogs (and cats)

HEALTH

BY DAVID GOBEIL TAYLOR

Last April, the Morra family—Nick, Kris, nine-year-old Poz and seven-year-old Jack, moved into their first house. After a few weeks, the Morras noticed that Poz had lost weight, wasn't eating or drinking much and lost energy and alertness.

"At first, we thought it was just because of the new environment," explains Nick Morra. "But of course we couldn't ask him what was wrong."

Of course, because Poz, like Jack, is a cat.

One trip to the vet later, Poz was diagnosed with diabetes. He had to stay in an emergency shelter for two days to be monitored and intravenously rehydrated.

A few weeks later, Poz exhibited the same symptoms and the Morras figured he'd had too much insulin, based on the vet's advice. So they rubbed syrup in his mouth.

"That turned out to be the absolutely wrong thing to do," says Morra. High blood sugar and insulin shock are hard to tell apart when the patient can't say how he's feeling.

So, Poz had another trip to the vet and another stay at the shelter. By this time, bills had accumulated to over \$1,500.

Morra admits it's a lot of money

to spend on a pet. "It's not like we knew how much the bills would total when the trouble started. That would have made it a difficult decision. But when Poz was first diagnosed, we thought that would be it."

Poz has been all right for over a month now. The Morras have to inject insulin—human insulin, since no pharmaceutical company has developed feline insulin—twice a day, and watch his water intake. When they suspect something is wrong, they hold him down and give him a home glucose test—a difficult procedure, since Poz doesn't understand that he's being poked with a needle for his own good.

Diabetes is not uncommon in older cats and dogs, says Sherry Lee, an animal health technician at the South Side Animal Hospital. Nor are heart problems, kidney failure, liver failure, or even cancer.

According to Lee, prevention is the best medicine. A routine annual vaccination and checkup will run you \$56 for a dog or \$62 for a cat and has a good chance of diagnosing illnesses before they become problematic and an expense. But, she adds, for those who really want to cover their bases, there's always health insurance.

Health insurance? For pets?

According to Kim Schroeder, the B.C. representative for Ontario-based Pet Plan Insurance, health insurance is available for dogs and

cats, provided they begin coverage by the age of eight. Insurance covers accidents and all illnesses, including diabetes. There are four levels of insurance, with monthly fees of \$18-\$42 for dogs and \$10-\$29 for cats with added charges for some breeds and ages and cover 85 per cent of medical expenses, up to a maximum of \$600-\$5,000 depending on the plan. And the highest level of insurance will also cover vaccinations, checkups and dentistry.

Whip out your calculator and you'll see that had the Morras bought even the lowest insurance for Poz when he was born, they'd have spent over \$1,000 by now—more if you factor in the interest they could have earned on that money and they would have been covered for less than half of the bills. Still, anything could have happened to Poz during the past nine years.

At least their expenses now are relatively small: \$30 for the glucose meter and Poz's small cat body only goes through \$16 of insulin a month.

Expenses are small, that is, just as long as Poz's condition remains stable.

"Once you know what's wrong," says Morra, "and know there's an easy solution, it's hard not to follow it up. I'd say most people would have done the same thing, if they can afford it. You get pretty attached to your pets."

⇒ *In the Box* continued from page 14

Alexander buys the team—assuming this on the table isn't just a ruse to push up local bids—then the Oilers will probably move in the next three years. Call me a pessimist, but I have a hard time trusting any professional sports franchise owner. If there's a better deal in Sheboygan, Mich., a professional team would probably move there. Guaranteed concessions? Parking fees? We're gone! So, when Alexander says he'll leave the team in Edmonton if the Oilers make money in three years, take it with

a grain of salt. Anyone can make a profit look like a loss. Alexander's Houston expansion bid was turned down. Will the NHL be willing to give him another shot? Do they want a fifth expansion team in a notoriously bad sports town? (Football is God in Texas; it couldn't stop the Oilers from leaving for Tennessee. The Astros were a playoff team playing to an empty stadium.) So Alexander's only shot at bringing the NHL to Houston may be with the Oilers. The only thing standing in his way: no arena. Still, sports reporters from Houston

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have already made their way to Edmonton. After Monday's practice, the Fox affiliate in Houston interviewed McGillis and Doug Weight about the possibility of moving to Texas. This will be a constant distraction for this team and will haunt the Oilers during the regular season. Will they or won't they? Here's a guarantee: if the Oilers move to Houston, possibly the worst sports town in North America, I predict they will lose more money there in five years than any other NHL franchise during the same period. They will make the Carolina Hurricanes look like a solvent franchise. John: Forget the pay-per-view, if the Oilers move to Houston I'm through with hockey for good. I'll concentrate all my passion on the purest of sports: soccer. Hockey is hard enough to watch as it is on a lot of nights because of how boring it has become, expanding beyond the capacity for quality players to fill every team. Just imagine how impossible it will be to watch when all the tradition is thrown away—because quite often that is all that keeps me watching the games. People in Houston don't even know who Gordie Howe is; how do you expect them to get excited about hockey? Who knows if Houston will be the city the Oilers move to anyway? There are other great southern hockey cities in the States looking for a franchise. After three years, Alexander may just sell the team to the highest bidder. You can't put anything past a guy who made his fortune selling junk bonds.

FINAL CALL:

This is our last call for the re-name the Canucks contest. If you want to give those American-owned boys from Vancouver a more fitting logo, drop us a line. Re-name the Canucks, c/o Vue, 307, 10080-Jasper Ave. Edmonton, AB, T5J 1V9. Or fax us at 426-2889. Or e-mail us at office@vue.ab.ca. We'll have some hockey-related prizes to give away to the winners...

Music Notes

BROUGHT TO YOU
BY
GARY MCGOWAN

Great Big Sea must be well on its way to being worth more to the Newfoundland economy than the fishing industry. The group will play the Shaw Conference Centre Thursday night, one of about 200 shows it usually knocks off in the course of a year. It was that taste for the road that moved 20,000 units of the group's independent recording and landed it a record deal with Warner Music. The band's first Warner disc, *Up*, took 18 months to reach the platinum sales mark. The new one, *Play*, has duplicated that feat in a mere three months. The band's won East Coast Music Awards, been nominated for Junos and are now the only act from the Rock to have notched two platinum albums. The only other Newfoundland act to come close to this level of recording success was a fellow by the name of Dick Nolan who, in the mid-'70s, sold almost 80,000 copies of a piece of vinyl titled *Aunt Martha's*

Sheep. *Music Notes* will now pause while you reminisce and perhaps share with a companion the best sheep joke you've ever heard.

The dirty little secret in the pop music closet is loose in the **Sidetrack Cafe** this weekend. In case you're afraid to actually say the word, *Music Notes* will spell it for you: DISCO. The 'Trak has strung together back-to-back boogie nights beginning Thursday with the **Travolatas**. This Toronto-based revival act has been lighting up mirror balls across the land with their fresh-from-Value-Village wardrobe and vintage playlist. You'll revisit the music of **Kool & the Gang**, **Barry Manilow** and the **Bee Gees** and come to the realization that not everyone in the '70s bought **Led Zeppelin** albums. Edmonton's own disco revivalists **Godiva** will initiate the musical proceedings on Thursday, then return to headline the evening on Friday in the company of **T Lyle and the Boneshakers**. The Boneshakers, however, are not a disco act, although

they have seen mirror balls in action at clubs they've played in their musical past.

Elsewhere on the Halloween gig front, Edmonton's eight-piece ska wonder **Mad Bomber Society** hosts a "skalloween" at the **Ritz Diner** in the company of the city's two-tone music champs the **Clones**. Scene vets **Barry Lind** and **Dave Bacon** have with their band **Gasoline Redhead** on stage at **Cork's**. The biggest Halloween gig goes down at the Shaw Conference Centre with **Big Sugar**. At the **City Media Club**, you can style your costume into the middle of an alt/country evening with **Old Reliable** and the **Maybellines**.

The **City Media Club** will attempt to entice you into your costume one more time on Saturday as the club hosts its **All Souls' Night Party**. Urban folkies **Sticks and Stones** in the company of **Rod Olstad** will provide the music, while the always entertaining beat poet **Minister Faust** provides the um, ambiance for this final

brush with Halloween 1997.

Meanwhile, back at the Shaw Conference Centre, **Rocktoberfest** is in full swing on Saturday night. Perennial favorite **George Kash** is back in the early portion of the evening. Kash and his band will supply the Bavarianesque soundtrack for you beer swillers and, hopefully, will perform his great party trick where he down a giant Stein of beer while standing on his head. **Trooper** will take over the stage shortly before midnight to "rock you" into the month of November. The word "entertainment" was invented to cover just such an evening.

Area 51 is running a licensed, all-ages show on Sunday with Vancouver's **Smoking Frogs**. They're a big (six-piece) group that mixed funk and hardcore. You'll be able to see them live beginning at 6 p.m. and also pick up a recorded example of the band's work. They'll have their recently released CD available for sale at the gig.

Amnesty in the Andes

Inti-Illimani survived political exile

FOLK
BY DAVID
GOBEIL TAYLOR

PreVUE

The group Inti-Illimani spent 1973-1988 exiled from its native Chile because it was considered subversive and dangerous by the government.

Inti-Illimani isn't a group of terrorists; it's not even a political group.

They're musicians.

Inti-Illimani was founded in 1967 by a group of engineering students at the Technical University of Santiago. "We just fell in love with the music of the Andes," says founding member Jorge Coulon.

The group was part of a movement called *Nuevo Cancion* (New Song), which fulfilled the public's desire to hear music of their own countries.

"At that time, all we heard was North American music on the radio," says Coulon. "And people sang Mexican songs, because they were in Spanish. Nobody knew the songs of Chile or the neighboring countries."

So Inti-Illimani traveled to Peru, Bolivia, Ecuador and Argentina, adding these cultural influences to its Chilean folk music and adding

lyrics that spoke out about social conditions in Latin America.

While the group was in Rome during its first European tour, the government of Chile was taken over by a military putsch headed by Salvador Allende. The members of Inti-Illimani were informed that their music was now forbidden in Chile—and they were barred from returning.

The Allende government was afraid of expression of culture," says Coulon. "Artists were put in jail. Some—like Jorge Pena, a famous conductor in northern Chile—were even killed. I suppose that, to them, new sounds represented the winds of change."

So Inti-Illimani spent the next 15 years touring, adding music from around the world to its repertoire. "Although we're proud of our Andean music," says Coulon, "we keep finding wonderful music everywhere in the world. Not just melodies, but harmonies and rhythms."

Finally, democracy was restored to Chile and they were free to return, which they did on September 18, 1988—the National Day of Chile.

And 5,000 people were at the airport to greet them.

"It was the most incredible experience of our lives," says Coulon.

lon. "Living so far away, we didn't know that people knew us or our music." But, despite years of government censorship, they were known and loved by the Chilean people. Two weeks later, they gave a concert to over 200,000 people in a Santiago park.

The seven members of Inti-Illimani don't just take music from other cultures; they take the instruments, too. "We're always falling in love with instruments," says Coulon. "Right now we play about 50 different instruments during our concerts. And actually, we're trying to fight the proliferation of instruments. We'll replace them with other instruments that are similar in sound and function."

This year marks the 30th anniversary of Inti-Illimani, and the group is celebrating it with a recording—*Arriesgare la Piel (I Will Risk My Skin)*—and a tour.

In other words, business as usual. They already have 27 recordings under their belt, and they do at least one extended tour every year. In fact, their "30th anniversary" tour is their third this year.

"We just had to call it something," jokes Coulon.

Inti-Illimani
Arden Theatre (St. Albert)
Nov. 2

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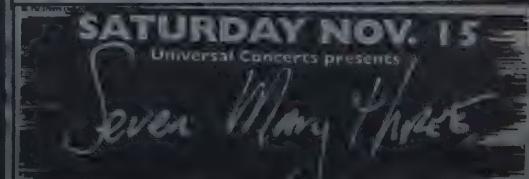
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Photo: Bill Kotschy

Jerry Jerry comes back back home home

ROCK
BY STEVEN TANDON

PreVIEW

In the unassuming town of Stettler, Alta., Gerald Robert Woods was born.

The young Woods had a very unassuming childhood, until he started playing guitar and passing himself off as Smilin' Jerry Slag on the Edmonton punk scene. Later, he would manage a punk band called the Rock 'n' Roll Bitches. Other than his after-hours punk lifestyle, Woods' most infamous claim to fame was getting fired from the University of Alberta Hospital for stealing, of all things, toilet paper.

After a failed trip to Vancouver, Woods returned to Edmonton and

became Jerry Jerry, punk icon. His backing band, the Sons of Rhythm Orchestra, was composed of names still well-known on the local scene. Roland Zuk, Paul Soulard, Ed Dobek, Bob Drysdale, ex-Jr. Gone Wild member Mike McDonald and now-filmmaker Tim Folkman were all in cahoots with Jerry Jerry.

Soon, the band was signed to OG Records. The band's debut album, *Road Gore*, might be best known for its inclusion of one Moe Berg, the founder of the Pursuit of Happiness, in the band. In '87, Jerry Jerry and a new line-up recorded *Battle Hymn of the Apartment* and then moved to Montreal. *Don't Mind If I Do* followed. Then, in 1992, Jerry Jerry decided to take some time off, tired of the music business and the shilling required to succeed in it. He drank a lot of

coffee. He took his son to hockey games.

But now he's back with a new album, *The Sound and the Jerry*, a tongue-in-cheek collection of 14 old-school rockers. With this effort, Jerry Jerry doesn't try and reinvent the wheel, he'll let the rock speak for itself as long as he isn't forced to toe any politically-correct line.

"Getting back to the studio was great," says Jerry over the phone from Montreal. "I hadn't written songs without a collaborator for 10 years. I had a great producer, too. We developed some pretty weird ideas. This is really a Jerry Jerry record which doesn't really feature a band context. I decided to keep the music simple and rely heavily on my persona, and I couldn't be happier with the results. The record begins full of ego and by the second half of the record, there's no ego."

And Jerry's persona is a strong one. Strong enough to withstand P.C. whiners who would bitch about his ditty "Talk About My Dick," which is actually a musical preamble to the drinking song "Booze Revisited," which appears later on the new album. Song titles like "White Like Me" and "The Most I Ever Drank" will be sure to raise some do-gooders' hackles.

"I'm doing the over-the-top rock 'n' roll thing," admits Jerry. "The problem is nowadays rock 'n' roll takes itself far too seriously. Rock can be pretty evil if you take it too seriously. It's fundamentally evil music, so you have to be willing to have fun with it. There are people I know who won't like or agree with every song on the album. But they don't have to listen to those songs."

Jerry Jerry will come to Edmonton this week as part of a two-week tour which will see him play more than a few Western Canadian stages and make a few radio appearances, including a guest spot on David Wisdom's *Night Lines* on CBC-FM.

"We've released this album with little fanfare. We didn't service it to commercial radio—and we only sent copies to college radio last week. There is no video. We wanted to wait until I went out on the road to go and sell this album. Now I'll be doing the music-industry-evil that drove me out of the business four years ago."

Still, Jerry's sardonic world view won't prevent him from enjoying his homecoming when he plays the Sidertrack this week.

"I've always liked it when I come back to Edmonton. I came back two and a half years ago because my father was very ill. I was going out every night. I had forgotten how many friends I have in Edmonton. If I was to start enjoying hockey again, I'd have to say that I'm still an Oilers fan. As the saying goes, 'It's the people, not the locale,' because we all have to admit Edmonton is pretty out there when it comes to citydom."

Jerry Jerry
The Sidertrack
Nov. 2

Jerry Jerry | Praying to the gods of sludgeabilly.

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BOB DYLAN
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I have been fortunate over the past 25 years to have witnessed a number of brilliant performances by musicians.

The Winspear Concert Hall became a strong reminder two Fridays ago of those special moments that leave one inspired and enlightened on any number of levels.

P.J. Perry, in top form, basked in a sound that enveloped everyone in the hall and confirmed, without question, that this sax player is indeed one of our national treasures.

For those of us who have been fortunate to spend a great deal of time catching Perry's performances over the years, there's never been any questioning the passion, fire and soul with which he has played.

He's received strokes from the press and his fellow musicians across the country but playing jazz out on the prairies is not an easy way to go and like most gifted artists, Perry wouldn't argue he had it any easier. But the '90s have seen the musician, who plays primarily alto and soprano, really begin to share his talent.

Entering this decade Perry only had one solo album to his credit plus a small number of recorded projects he had participated in with groups like Pacific Salt in the early '70s. Three discs have been released in the past seven years. He's played numerous first-class gigs with Toronto's Grammy Award-winning Boss Brass, played the national festival

circuit and as of last weekend was the featured artist with one of the country's finest symphonies.

Perry strode out onto the Winspear Stage with what appeared to be a perfect combination of confidence, nervous anticipation and a balanced blend of pride and humility. He literally blew us away once the music began and by the end of the evening this audience member felt, once again, he was witnessing a rare form of greatness.

But this time it was greatness with graciousness—the combination of presence and awareness that is the foundation for artists like B.B. King or Oscar Peterson. Perry said the week prior to the concert the performance would not be a jazz concert. Well, Perry is the consummate jazz musician and if he's on a stage with musicians like Tommy Banks and his long-time friend and drummer Jerry Fuller, it is a jazz concert.

The man sparkled, serenaded, scorched and soothed the audience with his playing that is set on the most beautiful of tones. If the root of jazz is improvisation, then it wasn't a complete jazz concert but the communication, technical prowess and passion were all there. He paid tribute to his heroes like Getz and Parker, seized the moments between selections to convey his appreciation of his fellow musicians and the audience. He made every note count and his instruments speak.

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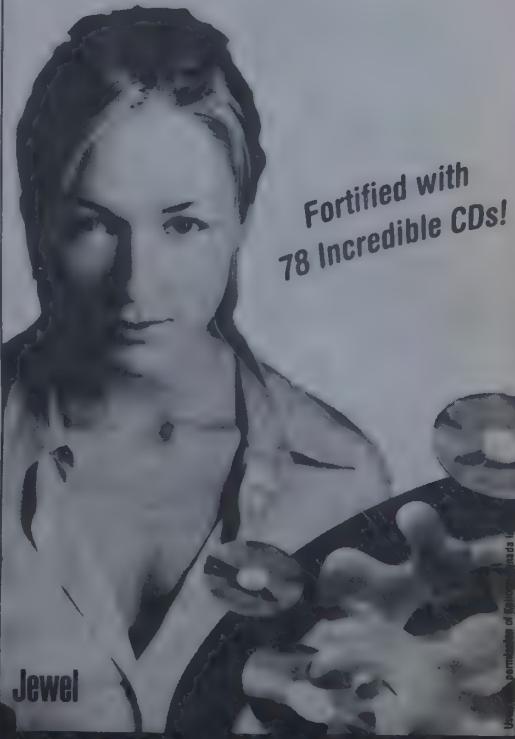
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FOLK/
COUNTRY
BY STEVEN LINDON

They have a philosophy and sound that would make any New Country programmer shriek. Their sound—steel, electric and acoustic guitars meshed with banjo, fiddle and mandolin, creating a mish-mash of country, rock and roots—hearkens back to the days when American music *meant* something. The Austin Lounge Lizards are the antithesis to the pre-packaged roots drek offered by the stars of contemporary country, Nashville "products" like Garth Brooks and Randy Travis.

The nucleus of the Austin Lounge Lizards has been together for just about two decades and the band is recording its seventh album, *Employee of the Month*, due out in February. The band guarantees the new disc will be filled with the same non-politically-correct humor that has won it a legion of hardcore fans throughout the continent.

This is not a band that pulls punches. It will mock anyone and anything. How else would you explain songs with titles like "Jesus Loves Me But He Can't Stand You," "Gingrich the Newt" and "Put the Oak Ridge Boys in the Slammer?" It's in-your-face musical cynicism, but the band (guitarist Conrad Deisler, mandolin-player/fiddler Richard Bowden, bassist Boo Resnick, singer/guitarist Hank Card and banjo- and steel-player Tom Pittman) prove that their barbs, while sometimes toeing the line of taste, are intelligent. These are not the Texans Mike Judge had in mind when he created *King of the Hill*.

"I think Austin has a great music scene," says Pittman over the phone from Austin, Tex., taking a break from rehearsals. "We have a huge university and that makes a difference. Not only do we have a great country scene, but a great jazz scene, rock scene... A lot of



Leapin' Lizards, lounge wizards.

our audience, when we play in Austin, is made up of young people... Do we have a uniquely Texas sense of humor? I think that's a good question. For sure, our sound is uniquely Texas, but I think our sense of humor is more appreciated in the Northeast or the West Coast than it is in Texas. That's because our audiences are made up mostly of literate and educated people. Austin is a place like that; most of Texas is not."

Austin's music scene is famously diverse. Not only is it a hotbed of blues and roots, it also is home to such alternative acts as the Butt-hole Surfers and Ministry. Pittman even drops the name of Gibby Haynes (the Surfers' lead man) during the interview, even though the two

have never met face-to-face.

And even though the band likes to challenge its audience with political and social views shot straight from the hip, Pittman says he is quite surprised that the Lizards don't stir up more protest than they do.

"Sometimes when we play at festivals we'll get a comment or two, but I think if people have a problem with us, they realize they're in the minority and they stay quiet. When it comes to our club dates, I think cover charges are high enough nowadays that people don't come to the shows unless they know a little bit about the band. So, people know what they're getting when they come to our shows."

When it comes to *Employee of the Month*, Pittman has a hard time concealing his excitement.

"It'll be really good to get this finished. We started working on this last year with the songs that we were already through with. Now, it's just a matter of putting finishing touches on the album. We've been working furiously hard to get it done. Between touring and working on this record, we won't have a day off until November 17th—including weekends."

The Lizards will play some of their 13 new songs when they hit Edmonton this week. And despite the group's very American Southwest approach, they've found a real niche in Alberta. They've played the folk fests in both Calgary and Edmonton and have a huge following here.

"I don't know what it is about Canada—especially Calgary," says Pittman. "Calgary's the only place in the world where we can play three nights in a row and sell out every show."

Gary McGowan's PROfiles

Name: Bill Hanson.

Notoriety: Lead singer and bass player with Kidd Country, a band that works the "rockier" side of country music.

Next gig: Oct. 30-Nov. 1 at the Wild West (12912-50 St.).

What do you look forward to?
Playing music.

Influences: Vocal bands like Alabama, the Nylons and Restless Heart.

If you didn't live in Edmonton, where would you rather be?
Back home in Viking, Alta.

Vices: The crowd response you get from doing one-nighters. It keeps you coming back for more.

What do you do to pass the time?
Hang out with my wife and kids.

Favorite TV show: *Third Rock From the Sun*.

Best Party: A party Kidd Country hosted in our hotel rooms in



Bill Hanson.

Calgary. We were joined by KC Jones, Curtis Grambo and Alibi. We had a keg in our bathtub and we used the rooms and the hallways. Amazingly, we didn't get kicked out or even warned to keep it down. We were the only band who made their gig the next day.

Pet peeve: Drunk people who want to jam with the band.

Favorite food: Macaroni and cheese.

Definition of perfection:
Something that's very spontaneous.



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Jann Arden

sets her sights on follow-up success

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Songwriter
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POP

BY PETE BORTH

PreVUE

It's mid-afternoon the day of the Rolling Stones show in our city and Jann Arden is sitting in the lounge of a local hotel looking, quite frankly, a little weary.

The Calgary-based singer/songwriter has been up since well before dawn, racing from one interview to another. Radio stations, print media and television interviewers have all been lined up, ready to ask one question after another about her latest album and other assorted topics.

The daily routine of talking, talking, talking has been in full flight for a couple of weeks and on average she has found herself in the company of some seven media types per day, from Newfoundland to Edmonton. In a couple of hours the talented artist will be boarding a plane and jetting off to Vancouver where, the next morning, she'll do it all over again.

But Arden is used to the pace, if not totally acclimated to it. And who ever is?

A couple of years ago, when her second album *Living Under June* was released in America, she found herself amassing Air Miles at an incredible clip—hitting stations in every state. The requests for her time piled up as the song “Insensitive” climbed the charts and introduced her to a huge audience that reacted by buying 500,000 copies of the disc in the United States.

Appearances on *Late Night with David Letterman* and *The Rosie O’Donnell Show* brought more raves, and once *Living Under June* wound down there wasn’t a lot of down time before she had to start thinking of creating more songs for a third album.

The songs that make up her latest disc, *Happy?*, didn’t exactly roll out of her at a record rate. Kick-starting the project was anything but easy.

But even as Arden reclines over the lounge table only a couple of days after the album has hit the stores, the first smack of success has shown itself.

The first single, “The Sound Of,” had raced into the nation’s Top 10 at a record rate for a Canadian artist.

In a way, that immediate open-arms response from programmers was a slice of vindication for the songwriter.

Only a few weeks before, the word was out that there was a heavy debate between artist and label—centered on whether or not there was a bona fide hit single in the collection of songs she had finished recording in Los Angeles. End of debate.

“This hasn’t been an easy one. The trials began when I started working on new material last winter. The first few rounds of writing really began to work against my confidence. I didn’t like anything that was coming out. I’d go over to

my manager Neil’s place and, between sobs, play him something, but he’d put it in perspective for me and eventually these songs got out,” recalls Arden, who can now laugh at that scenario.

“Once we got the material together, it was time to begin recording in Los Angeles—and that didn’t start out on a great note either,” continues the singer.

Arden has worked with producer/engineer Ed Cherney almost from day one. The chemistry between the two resulted in her first disc *Time For Mercy* going double platinum in this country. Cherney’s credentials speak for themselves: artists like Bonnie Raitt, Jackson Browne and the Rolling Stones have enlisted him time and time again.

“The first day in, Ed and I had a big fight. Everyone just sort of stood there in shock.”

In short order, everything was patched up, the two once again found themselves on the same page and it was back to the studio.

“Once we got rolling it was amazing how quickly the songs came together,” adds Arden, who thinks the world of Cherney and the cast he enlisted for the sessions.

Bassist Mike Lent, backing vocalist Lin Elder and guitarist Russell Broom participated alongside an all-star cast that included drummers Kenny Aronoff and Jim Keltner, guitarist Greg Leisz and keyboardist Jeffrey Vanston.

There are a few things about this disc that are noticeable on first listening; one is the warmth of Arden’s voice from start to finish.

“I really found a comfort zone this time. I didn’t try to stretch my range; there’s nothing over the top or even approaching it on this record,” states the singer, with an underlying sense of accomplishment that she hasn’t been pushed into the bigger-is-better route.

“Instrumentally, the songs I feel are really well-framed. Keltner really feels a song. The funny thing is he can’t play the same thing twice through whereas when Aronoff comes up with an idea he’ll repeat it exactly the same way on the next take.”

Once out of the studio it was time to begin putting together the plan to take the new music back to the halls and auditoriums across the land.

Arden has built a faithful following since



Jann Arden ▷ Singer/songwriter is used to media junkets.

she first started hitting the charts and has been as accessible to her audience as any performer you care to mention.

Rehearsals for her current sojourn (which started last week) found most of the band from her last tour on board. Keyboard player Bob Foster—a friend from way back in the Calgary scene—is in the fold this time around as is new drummer Gary Craig. Craig has been playing for Anne Murray on the road for about 14 years and other than a lot of studio work and a few junkets with Colin Linden, he hasn’t backed anyone else in a live setting for ages and is apparently thrilled to be playing with this outfit.

“With a new album, it gives you more material to draw on and I’d like us to have enough material so that we can change the shows slightly from night to night.”

S spontaneity has never been a problem for Arden, particularly with her between-song chats that can lead an audience to fits of laughter four or five times an evening.

A couple of nights ago while channel surfing, I spotted Arden on a new Comedy Channel talk show, cracking up the host and fellow guests as she dove into a monologue concerning feminine hygiene products. Slapping a couch pillow between her thighs, she paraded back and forth across the set complaining about the discomfort of maxi-pads.

A couple of years ago she started a rumor that Anne Murray was drunk while hosting the Juno Awards—all in good fun, though, as she and Murray are close pals.

So close in fact, she appeared on Murray’s recent television special where the audio was released as a new live Murray album. Arden’s guest spot singing “Insensitive” ended up on the disc.

It was sort of a surprise to us, live

never seen anything like it on anyone else’s live album, but it’s a good version of the song,” says Arden.

For this tour, which pulls into the Jubilee Auditorium Nov. 4, Arden is—to her credit—giving a number of artists shots at the warm-up slot.

In the Maritimes she’s picked Mae Moore to open. Chip Taylor—who knocked out Folk Fest audiences here last summer—is flying up from Nashville to do a couple of Ontario shows while Edmonton’s Mark Sterling is playing four dates in Ontario as well as two shows in Prince George.

Ron Sexsmith should be on a couple of times, while Calgary’s Beautiful Joe, which is managed by the same folks who take care of Arden, is slotted in for some Prairie dates.

“I’ve started my own record label, and Lin Elder’s album is the first project. Then I’m going to produce an album for Mae Moore, and I’m really excited about that. The label is called Big Hips Records and we’ll make budget-conscious recordings that are quality but don’t have to sell a million copies to break even.”

It won’t be long until *Happy?* is released Stateside and the entire process of promoting and touring begins again—and, as Arden states, “one hit in the States does not a career make.”

So there’s lots of work to do, but just as long as the joy of making the music continues to be the primary motivator, Jann Arden may look a bit tired every now and again, but she’s happy with what’s going on in her life.

Jann Arden

Jubilee Auditorium

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Death to the Pixies—long live the legacy

New best-of record helps Frank Black keep a high profile

ALTERNATIVE

BY DAVE JOHNSTON

In April of 1992, the Pixies stood before a crowd at the Commodore Ballroom in Vancouver and played what was to be their last show as a group. Kim Deal, Joey Santiago, David Lovering and Black Francis (real name: Charles Thompson III) went their separate ways amid a cloud of speculation and anger.

Even now, it makes Frank Black think for a moment.

"Why did we break up?" he replies over the phone from his home in Los Angeles. "I'm not going to be dishonest with you by saying there wasn't negativity in the air when there was. The short version was that I was sick of it. It's really no big deal."

The question pops up with the recent release of *Death To The Pixies*, a compilation of 17 songs that cover the four albums and numerous EPs released during the band's tenure with 4AD Records. Black threw in his "two cents worth" that had he been in charge the disc would have been very different.

"I would have chosen to include certain songs over others, certainly, but I don't really feel that strongly about it either way," he says with characteristic candor. "I mean, if [4AD] had put something together that was offensive, like a bunch of shitty outtakes, I would have said something."

To purists, the very idea of a compilation is blasphemy. Pixies' albums still sell well, often better than many new releases by other artists. The reasons for issuing *Death To The Pixies* would seem to be

nothing more than a cash-in. While Black likens the disc to "shining up some used cars and selling them," he sees nothing inherently evil about the idea, either.

"It's not like the records ever went out of print. But this is the music business and the label is doing what they are legally entitled to do," Black explains. "It's another channel for people to access this music."

"Compilation records have been a starting point for me, getting an idea of what a band is all about and then working backwards."

Career-wise, the timing of the disc's release is "a mixed blessing." With three solo albums under his belt, Black has encountered problems in getting his new disc released, thanks to some legal entanglements with his current label American Records. *Death To The Pixies* puts "something in the pipeline to allow me to stay in business as a musician" and buys fans some time to await the release of Black's new material.

"It's the music business as usual," sighs Black. "My relationship with a couple of record companies soured over the past year and I'm engaged in a legal battle with American to get what is owed to me. I have some possible overseas distribution but I can't talk to anybody here in North America until I get this situation with American sorted out."

On 4AD, the Pixies had a good home but their best relationship was with their fans. Their lasting influence started a new wave of bands that led to the alt-rock explosion of the early to mid-1990s, leading to bands like Nirvana and Everclear, among countless others. In Gary Smith's essay within the compila-

tion booklet he attributes an oft-quoted reference about another influential group, the Velvet Underground.

"While not a lot of people bought their albums," he says, "everyone who did started a band." While the compilation hasn't given Black the desire to re-evaluate his time with the Pixies, he appreciates the impression the band left behind.

"When ever somebody comes to me and tells me they started their band because of the Pixies, I don't get alarmed," he states. "Often I am respectful, thankful and awed by it—as cynical as I am. I can't deny I wasn't influenced by other bands and their records. That's the way it works."

Beyond that, Black can't pinpoint how he feels about his time in the Pixies. He can't help but imply that it isn't always "in very high regard" but he also admits it's a period in his history that can't easily be summed up.

"I don't look back and say, 'Gee, that sure was a good time.' And I don't know why we would ever get back together. My agent hasn't called with a multi-million dollar offer and I don't know if I would do it. It would call into question if I would be doing it for just the money. I don't have a problem with other people doing it but, personally, I have enough money. I get to play the music I want to play and do what I want to do."

Black refuses to romanticize the past, leaving it where it belongs. In an industry that constantly recycles and elevates the past, Black would sooner move along and watch the brush fires burn up the hills around Los Angeles.

Canadian rock diva finds new love

Sass Jordan returns to the Great White North, with child

ROCK

BY DARREN ROSEVOLD

A happier and more optimistic Sass Jordan is back from "the black hole of Calcutta" and she has a new CD to prove it. She is in town on a promotional tour for her new CD, *Present*, due out on Nov. 4 and it is hard for her to conceal her hard-won optimism for life.

With good reason.

She has recently moved out of Los Angeles and into an old house outside of Toronto to be with her new husband. She is expecting her first child in January. She has her new CD coming out. After years of trying to deal with fame and the "music business machine," destructive relationships and an acrimonious breakup with her manager, she is happy and living in the moment. She says that the new CD is a reflection of her feelings.

"I wanted to make a record that would appeal to a larger audience than before and to reflect how I'm feeling—to say something positive."

Listening to both her first single, "Do What I Can," and the rest of her album, it is clear that she has succeeded. Without exception, the songs are upbeat and positive. She says that she didn't want to write the usual angst-ridden rock songs.

"It just isn't me anymore," Jordan says.

Aside from a happier tone to the lyrics, the songs on her CD are still dominated by her distinctive voice and guitar-based sound. It is a album with few harmonies, few instruments and few innovations. She acknowledges that she isn't an original artist but says



Sass Jordan's a rockin' mom.

she spent her time trying to stretch her emotional boundaries. She did, however, admit she wished the album was "a little bit more lush."

She will be touring in support of the album in the springtime but for now her highest hope for *Present* is that it is able to communicate something to those who listen to it. Aware that she is in a business and trying to make money, Jordan admits she wants to sell a lot of records. But it is inescapable in talking to her, that on a personal level, what she hopes for most is people listening to the album will be able to connect with her optimism about herself and the world.

"She is speeding up," says Jordan. "You have to live in the present to be happy."

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MUSIC

Edmonton's sixth New Music Festival gets in tune



Anthony de Mare □ Hunk o' hunk o' burnin' new music pianist

CLASSICAL
BY DAVID
GRELJA-MOZEJKO

PreVUE

There's nothing new about new music.

Every musical era has had its avant-garde. Igor Stravinsky's *Rite of Spring* caused a riot after its 1913 premiere, Richard Wagner's tonal and motivic language caused a storm of controversy in the 19th century, and 18th-century baroque composer J.S. Bach's attempts to reform tuning ruffled many a feather.

Still, new music has always been an acquired taste—especially in this century. As the musical language has evolved, composers have been expanding their resources to more and more esoteric levels. Music in mid-century was overwhelmingly hyper-cerebral, austere and inaccessible, alienating audiences already being lured away from classical music in general by

the rise of pop music and rock 'n' roll.

As the century comes to a close, there has been a mini-renaissance of new music. Festivals have sprung up all over the world, especially in Canada—in part due to the international recognition of Canadian composers Claude Vivier and R. Murray Schafer in the '70s.

"New music in the '50s and '60s had a certain tunnel vision; it was led by a dissonant, academic European voice," says the Modern Quartet's Mark Sabat. "There is now a distinct Canadian voice and audiences are more receptive because the music has changed."

The music has indeed changed: incorporating pop, rock, folk, religious and post-modern influences. And the industry has changed: the advent of the compact disc has produced a format more conducive to recording classical music of all kinds—and new music composers and performers are now able to release material on small and independent labels, as is the case with rock music.

"People have been taught that they won't understand or like contemporary music," says celebrated pianist Anthony de Mare. "We're at a very important point right now; we need to educate the public about new music, especially young people who no longer learn about it in school."

The Edmonton New Music Festival was founded six years ago by the Edmonton Composers' Concert Society, because, according to organizer Piotr Grelja-Mozejko, "Edmonton is a city of festivals, but we didn't have a new music festival. We had enough forces in terms of composers and performers, though—some of them world-class."

The first festival in 1991 presented 17 concerts, which was far too many. "As we all know, Edmonton isn't New York or Paris," says Grelja-Mozejko. "We can't have quality and quantity. Government support for the high arts in Canada doesn't compare to Europe or even the U.S."

Support from artists, however, is high: the festival can't afford to pay usual fees for renowned performers such as Anthony de Mare, but, according to Grelja-Mozejko, "He agreed to play for peanuts just to be heard."

So the festival organizers decided to settle for fewer concerts by better artists, and allocated more money to promotion. And it seems to have paid off: last year, the festival broke the "magic number" of 1,000 paid attendees.

An interesting coda is the fact that festival organizers put out a call for scores on the Internet. Out of the over 100 submissions, a few were accepted, including MIT student Marek Zebrowski's "Colloque sentimental" for string octet, which will be played in the first concert of the festival—which segues nicely to:

Strings

The festival is kicked off by a concert labeled, simply enough, Strings. All of the performers are local. The Strathcona Quartet is joined by cellist Tanya Prochazka, violinist-composer James Cockell, clarinetist-conductor Don Ross and a few more of the top freelance string players in the city.

"This is the most traditional concert in the festival," says Ross, meaning there are no weird special effects. "It's a good introduction to new music."

The Strathcona Quartet will perform "Shades of Blue," a jazz-oriented piece written by George Andrix, one of its members. Another highlight is James Cockell's "Birthday Songs," which he will play along with Ross, a piece based on Transylvanian folk songs—appropriate, given the fact that the concert is on Halloween night.

Strings
Mutart Hall
Oct. 31

Modern Quartet

Called "The Kronos Quartet of Canada—only better" by festival organizer Grelja-Mozejko, this string quartet was formed in 1994 with the aim of commissioning and performing new music, especially Canadian pieces.

The Modern Quartet produces program notes, as is the norm in classical music concerts, but also helpfully explains each piece to the audience before performing it.

Their repertoire will range from the simple yet intricate "Pulau Dewata" by Canadian Claude Vivier, based on Balinese gamelan music, to German/Argentinean Mauricio Kagel's "Quartet II," which incorporates choreographed movement and unusual sounds produced via the use of paper clips, adhesive tape, knitting needles and velvet cloth.

Modern Quartet
Convocation Hall
Nov. 1

Anthony de Mare

Pianist Anthony de Mare credits his interest in contemporary music with his childhood in East Rochester, N.Y. His father would bring home 45 rpm recordings of test patterns used to calibrate equipment in the electronics company where he worked. De Mare would listen to these along with his more mainstream record collection.

"My mother always wondered why I was interested in those beeps and clicks," laughs de Mare, who is considered one of the world's premier new music pianists—to the extent that renowned composers have written pieces for him.

De Mare will perform one such piece, Frederic Rzewski's "De Profundis," in which he plays the piano while he reads the last letter Oscar Wilde wrote while in prison for the crime of homosexuality. He whispers, shouts, sings and claps parts of his body, carrying the listener along a roller-coaster of Wilde's emotions.

Other highlights include Lou Harrison's Third Piano Sonata, a rarely performed, very early work by this noted American composer, and Morton Feldman's meditative "Vertical Thoughts I" for two pianos, one of several two-piano works which he will play with Kathleen Supové, a headliner of last year's festival.

Anthony de Mare w/
Kathleen Supové
Mutart Hall
Nov. 2

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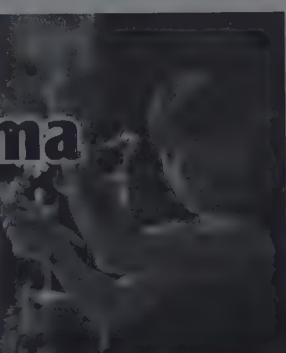
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Cast: Hanna Schygulla, Klaus Lowitsch, Gottfried John

Fassbinder's most famous film stars Hanna Schygulla as a woman who is determined to survive after the destruction of the Third Reich. Evocative of life in the broken Germany

of the late Forties and the "get rich quick" milieu of the Economic Miracle of the early Fifties, *The Marriage of Maria Braun* exhibits a brisk pace, a lavish veneer, and the witty sensuality of Schygulla's performance. "The film betrays many different influences, ranging from Godard's *Le Mépris* to Brecht and Wedekind, as well as to Douglas Sirk; yet at the same time it is an original work of epic and poetic quality."—Francois Truffaut. (Col, 35mm, 120min.)

@ 9:15 pm:

IMITATION OF LIFE

USA/1958 Dir: Douglas Sirk Cast: Lana Turner, John Gavin

Fassbinder considered *Imitation of Life* to be Sirk's greatest work. Lana Turner plays Lora Meredith, a down-and-out actress from whom befriends a black woman her as a maid. Both women are raising daughters the same age. As Lora's star rises the two families are catapulted into the upper echelons of society, where friendship between races proves impossible. The film presents a frank depiction of racism and class conflict in America unimaginable in mainstream Hollywood films today. (B&W, 16mm, 125 mins.)

SATURDAY, NOVEMBER 29

@ 7:00 pm:

EDMONTON PREMIERE

NORA HELMER [A Doll's House]

Germany/1973 Dir: Rainer Werner Fassbinder
Cast: Margit Carstensen, Ulli Lommel, Irm Hermann

This rare film was one of several Fassbinder made for German television. A version of Henrik Ibsen's *A Doll's House*, the film stars Margit Carstensen as a bourgeois housewife trapped in a world of domestic cruelty and domination. "I showed quite clearly that I wasn't concerned with this problem of women's emancipation, although the play is always interpreted in this way. All of the characters in the play, including Nora, ought to emancipate themselves. ...I've never read anything by Ibsen to the effect that Nora was supposed to be a pioneer of women's liberation."—RWF. (Col, 16mm, 101 mins.)

@ 9:00 pm:

IMITATION OF LIFE -- See November 28 description.

*NOTE: Special double-bill prices in effect for November 28/29 screenings only

DECEMBER '97

FRIDAY, DECEMBER 5



@ 7:00 pm:

DESPAIR

Germany/1977 Dir: Rainer Werner Fassbinder

Cast: Dirk Bogarde, Andrea Ferroli

Based on a novel by Nabokov, with an English-language script by Tom Stoppard, *Despair* is the film that first brought Fassbinder to international recognition in the 1970s. Starring Dirk Bogarde as Hermann Hermann, a cuckolded chocolate factory owner in pre-WWII Berlin. His wife is having an affair with an alcoholic "artist" who is also her cousin. In a desperate attempt to escape his squalid bourgeois life, Hermann hires a double (who does not resemble him in the least) to assume his identity. "The work of a major artist."—Vincent Canby. (Col, 16mm, in English, 119min.)

FRIDAY & SATURDAY,
DECEMBER 12 & 13

@ 8:00 pm:



FRIDAY & SATURDAY,
DECEMBER 19 & 20

@ 8:00 pm:

@ 9:30 pm: EDMONTON PREMIERE!
BREMEN FREEDOM

Germany/1972 Dir: Rainer Werner Fassbinder

Cast: Margit Carstensen, Ulli Lommel, Wolfgang Schenck

Another rare film, based on the true story of a woman mass murderer in Bremen in the early 19th century. Margit Carstensen stars as the woman who first kills her husband to gain her freedom, then finds that she must keep on killing to maintain it. *Bremen Freedom* is not a simple piece about emancipation, but it is also directed against the kind of emancipation normally practised! I believe that the murders committed...are really an attempt of the oppressed to revolt. The only thing is that it is not the right way to do it, and that's where enlightenment is necessary. You have to show people how to revolt without ending up in the wilderness."—RWF. (Col, 16mm, 87 mins.)

personal favourite of Hitler. Naturally, this puts a strain on her relationship with Giannini. Working with cameraman Xaver Schwarzenberger, Fassbinder effectively recreates the lavish musical extravaganza the Nazis were fond of, "I've always said that this subject is only interesting if I can do something that no one has ever done before: to make the Third Reich transparent by showing the fascinating elements of the way it presented itself."—RWF. (Col, 35mm, 721 mins.)



SATURDAY, DECEMBER 6

@ 7:00 pm: NEW PRINT!

LILI MARLENE

Germany/1980 Dir: Rainer Werner Fassbinder

Cast: Hanna Schygulla, Giancarlo Giannini, Mel Ferrer

Hanna Schygulla stars as an unsuccessful singer in love with Giancarlo Giannini, a Swiss musician who smuggles Jews out of Germany during WWII. After she records a version of the song *Lili Marlene*, which is adopted by the Nazi propaganda machine, Schygulla becomes a star and

@ 9:30 pm: EDMONTON PREMIERE!
THE STATIONMASTER'S WIFE [BOLWEISER]

Germany/1976 Dir: Rainer Werner Fassbinder

Cast: Kurt Raab, Elisabeth Trissenaar

The Stationmaster's Wife was released in North America after Fassbinder's death, and was called "one of the most corrosive and yet compassionate studies of hypocrisy ever unfolded on the screen" by Andrew Sarris. The film is a richly-shot story of a petty official whose philandering wife finally drives him insane. Michael Ballhouse's stunning photography, the highly theatrical lighting, odd camera angles and labyrinth of mirror's and glass surfaces all emphasize outwardly the inner paranoia and claustrophobia of the central character. (Col, 16mm, 111mins.)

EDMONTON PREMIERE!
THE STREET: A Film With the Homeless

Canada/1996 Dir: Roy Cross Exec. Producer: Peter Wintonick

A Benefit Screening for the George Spady Centre, a hospice for street people in Edmonton's downtown core. Donations will be taken at the door. Someone from the Spady Centre will speak before the screening.

Infused with the gritty no-nonsense realism reminiscent of early cinema-vérité, and just as respectful in its approach, *The Street* is a gutsy, raw, candid and deeply troubling look at three homeless Montrealers. ...Director Daniel Cross and associate director/cameraman Richard Boyce spent five years immersed in the Guy Metro homeless community, befriending three drug- and/or alcohol-addicted men living at the margins of our society....Ultimately, *The Street* offers no answers to the huge (and growing) problem of homelessness that most would rather deny. Rather, by humanizing these men, the filmmakers hold up a metaphorical mirror with which to gaze into our own hearts in the hope of closing the gap that exists between 'us' and 'them.'—John Dippong, V.I.F.F. (Col, 16mm, 78 mins.)

All proceeds from this screening will go directly to the George Spady Centre.

New 35mm Print!
CASABLANCA

USA/1943 Dir: Michael Curtiz

Cast: Humphrey Bogart, Ingrid Bergman, Claude Rains

"Play it Sam! You played it for her, you can play it for me!" All right, it has nothing to do with Christmas, but it's still a great film which deserves to be seen on the big screen. Metro Cinema is happy to bring in a new print of this timeless classic which has been absent from the city's screens for too long. The inimitable Humphrey Bogart stars as Rick, an American ex-pat running a cheap gin joint in Casablanca during WWII. Ingrid Bergman stars as the beautiful freedom-fighter he left behind in Paris who arrives in Casablanca looking for his help—with her husband! One of the most enduring screen romances of all time, the film features wonderful performances from the likes of Claude Rains, Sidney Greenstreet, Paul Henreid, and of course, Peter Lorre. So come on, see it again on the big screen—this may be your last opportunity! (B&W, 35mm, 102 mins.)

Dec 26/27 & Jan 2/3: Closed - Happy Holidays



metro

CINEMA

Metro Guide design / layout: T. Cox
editor: W. Evans

JANUARY '98

**Friday & Saturday,
Jan 9/10 @ 8:00 pm:**



**Friday, & Saturday,
Jan 16/17 @ 8:00 pm:**



FRAME WORKS

Featuring
Alex Viszmeg

**Friday & Saturday,
Jan 23/24 @ 8:00 pm:**

EDMONTON PREMIERE!
**FRAMEWORKS: REEDUCATION
THROUGH LABOUR**

Canada/1996. Dir: Alex Viszmeg

FRAMEWORKS is an ongoing series of Metro Cinema, in which we invite a local media artist to screen their work along with a work which has influenced their work. This instalment of the series features the premiere of long-time Edmonton filmmaker Alex Viszmeg's latest film, "Re-education Through Labour" is an experimental film which delineates the world of double exposures and tries to make a portrait of religious experience through the eyes of former Alberta Premier William Aberhart and Polish pioneers. It is meant to be a nostalgic look at their experience, but mostly I wanted to make an abstract piece by playing around with superimpositions."-- Alex Viszmeg. (Col., 16mm, 27 mins.)

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EDMONTON PREMIERE!

LA SECONDA VOLTA [The Second Time]

Italy-France/1996. Dir: Mimmo Calopresti Cast: Nanni Moretti, Valeria Bruno Tedeschi

Nanni Moretti is best known to North American audiences as a filmmaker (*Dear Diary*), but he is equally talented as a performer and discoverer of new talent. Case in point: Mimmo Calopresti, who impressed Moretti enough to convince him to take the leading role in his feature film debut. *La Seconda Volta* is one of the most intelligent and challenging works to emerge on the international scene in the last year, confronting Italy's terrorist past. Moretti plays a university professor wounded in a terrorist attack 12 years ago. He still carries a bullet in his head. One day he meets a woman in the street, and soon they strike up a relationship. She has no idea who he is, but he remembers her quite well: she is the woman who shot him. Calopresti eschews dramatic confrontations, letting the relationship develop quietly to its inevitable conclusion, when both victim and perpetrator must face their pasts. "[A] film of dignity, compassion and a desire to understand those traumatic moments that can link strangers together forever. Moretti and Valeria Bruni Tedeschi bring both central characters to vibrant life in a work that rejects neat, tidy endings."--Piers Handling, Toronto International Film Festival. (Col., 35mm, in Italian with English subtitles, 77 mins.)

EDMONTON PREMIERE!

GUANTANAMARA

Cuba/1994. Dir: Tomas Gutierrez Alea & Juan Carlos Tabio
Cast: Carlos Cruz, Mirtha Ibarra, Raul Eguren

Screwball comedy meets magic realism in this collaboration between the late Tomas Gutierrez Alea (*Memories of Underdevelopment*, *Strawberry and Chocolate*) and Juan Carlos Tabio. "Chronicling the travails of present-day Cuban life, *Guantanamera* is at once both entertaining and full of knife-edged wit as it tells the story of a bureaucrat, Adolfo, and his wife, Georgina. Adolfo proposes to deal with the chronic lack of gasoline and the problems that shortages cause for undertakers... by suggesting that all gasoline coupons be pooled and all the various townships work together in transporting the dead to their final resting place.... [When his aunt dies], Adolfo can test his new plan by transporting her body back to Havana. Georgina accompanies her husband and Candido [the aunt's lover] with the body, and so begins a modest journey which transforms their lives... *Guantanamera* is truly a film whose themes and memories evoke both a laugh and a tear."--Geoffrey Gilmore, 1996 Sundance Film Festival. (Col., 35mm, in Spanish with English subtitles, 101 mins.)

**Friday & Saturday,
Jan 23/24 @ 8:00 pm:**

EDMONTON PREMIERE!
**FRAMEWORKS: REEDUCATION
THROUGH LABOUR**

Canada/1996. Dir: Alex Viszmeg

As his companion piece, Alex has chosen a work by his former instructor, Canadian avant-garde filmmaking legend Bruce Elder. Explains Alex: "I wanted to see how I stacked up next to the Master."

BURYING THE DEAD (INTO THE LIGHT)

Canada/1993. Dir: Bruce Elder

"I threw up my vanity, turned to my God and his bounty made me rich.// I threw off the madness of the Earth, I stripped from me and cast it all away.// And the Lord renewed me in His raiment/ and he held me in His light."--From The Odes of Solomon, a book of Jewish Pseudepigrapha, as translated by Willis Barnstone. "In memory of my mother, Edrie M. Elder, and my brother-in-law, Peter David LeRoy, who died while I was making this film."--Bruce Elder. (Col., 16mm, 90 mins.)

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All members are encouraged to attend.

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MUSIC

The Verve set a good example for Brit-rock**THE VERVE**
Urban Hymns
(Virgin)

Two years ago, after the moderate success of the album *A Northern Soul*, the Verve decided to call it quits, packing in a whack of reverb-heavy guitars and trippy drum loops. Why? Like most pretentious British acts, the group thought it had done all it could do for the music scene—what was the point of going on?

Talk about your Jarvis Cocker school of humility...

Fast-forward two years and the band has now reformed and recorded an album finally worthy of the Verve's famous pomposity. *Urban Hymns* is another example of the British renaissance, where bands have turned their backs on '70s glam and decided to make vital music again. The Verve follows in the tradition of excellent records by Blur and Radiohead which also hit the shelves this year: great melodies, sweeping arrangements—all without sacrificing the sense that, underneath it all, what the band is trying to achieve is nothing greater than rock 'n' roll.

The band begins with a symphony of strings belting out a classic Jagger/Richards riff. About 30 seconds in, the syncopated beat starts and a bliss-out trip into '90s psychedelia begins. The song "Bittersweet Symphony" has already been a huge hit single in Great Britain and, if radio decides to play it, could very do the same kind of business over here. The best track on the record, "The Rolling People," sees the quintet get hold of a mean reverb riff and refuse to let it go. But, on this record there are few low points. *Urban Hymns* is simple yet cool, rock 'n' roll yet symphonic. If Brit-rock keeps going in this direction, it won't be long until we forget about shite like Suede.

Steven Sander

ALABRAH MYLES
Arrival
(Virgin)

This is Myles's third CD, and the money she made with her 1990 hit "Black Velvet" has allowed her the freedom to do her own thing minus the influence of marketing departments and industry producers. Umm... maybe she should have stuck with them: they might have told her that on the first track, "Motherload," the backup vocals are way out of tune and that her ad lib vocals sound less orgasmic than, well, constipated ("Motherload," indeed).

Her voice works fine with raunchy rock songs, but when she tries to sing a more torchy song the result is disappointing—she just can't sing softly. You get a second CD in the package with four songs, including a live version of "Black Velvet." Boy, did that get old real fast...

David Gobell Taylor

THE SUNDAYS
Static & Silence
(Geffen/Universal)

Mellow acoustic pop led by the brain-trust of guitarist David Gavrin and vocalist Harriet Wheeler, the Sundays specialize in reflective, thoughtful compositions, for the most part sparse, arranged and played up for maximum tragedy. Despite being British, the lyrical content is such that these story-songs could take place almost anywhere. For a starting point, think of the Cocteau Twins with deciphered lyrics and about 16 fewer tracks of background "texture."

It's a strange thing about England; over there, they're consistently able to make uncomplicated music such as this, yet the results are frequently so much sadder, more finished-sounding and more polished than similar records we seem to make here. Why? Anyhow, to me, those simple tunes, accompanied by the occasional piano or small clutch of strings, make emotional connections to



the listener in ways that overdone love epics by the likes of Céline Dion or Michael (I think—at long last—he's finally out of here) Bolton never have.

T.C. Shaw

PROKOFIEV: ROMEO & JULIET
Toronto Symphony Orchestra, Jukka-Pekka Saraste (Finlandia)

Finally, an intelligent concert suite of *Romeo and Juliet*, Op. 64, Sergei Prokofiev's most renowned ballet. The Russian composer himself extracted three different 20- to 30-minute suites from this mammoth two-and-a-half-hour work in order to give it life on the concert stage, choosing and rearranging excerpts for musical instead of dramatic reasons. TSO conductor Jukka-Pekka Saraste and principal librarian Gary Corrin have crafted a new suite, about an hour long and in logical order, giving Prokofiev's provocative and sensual music the exposure it deserves.

Gone are the ensemble dance interludes, which may be exciting and in contrast to the more sombre music which pervades the ballet but don't sound like they belong there—plus, in any case, there weren't any crowd scenes in Shakespeare's script. And for once the suite doesn't end with "Death of Tybalt"—brilliant music and an impressive finale, but it belongs in the middle of the story. The TSO goes out on a limb, trading cheap effect for authenticity by closing with the haunting "Death of Juliet"—which is how the play ends, anyhow. Saraste and Corrin have correctly realized that most concertgoers and listeners are already familiar with the story and don't need to be musically coddled.

An interesting coda to the CD is a suite of *Love for Three Oranges*, Op. 33 bis, Prokofiev's most popular and definitely weirdest opera, whose scenario was written by Carlo Gozzi of *Turandot* fame. I won't bother to outline the plot, since I don't think Prokofiev quite understood it either.

The Toronto Symphony has definitely improved under the three-year reign of Saraste, especially in its ensemble playing. But its reluctance to play with tempo and continually narrow range of dynamics and color make this still Canada's other white meat... I mean orchestra. But the strength of the suite's architecture should make this recording a permanent footnote among Prokofiev aficionados: at least until Montreal or New York copy it.

David Gobell Taylor

PIZZICATO FIVE
Happy End Of The World
(EMI)

Culturally speaking, it was once said that when America sneezes, Japan catches a cold, and while this maxim is a metaphorical shoe that fits many a national foot, nowhere is it more applicable than in the Land of the Rising Sun. In a culture where time and space are so irreversibly compressed, the fragmented music of this kitschy duet captures so much more of a composite aural snapshot than 100 Japanese metal acts ever could.

Manipulating ever-trendy 120-plus bpm, greaseball '50s doo-wop, generic furniture-store TV jingles and, last and least, durable pop melodies, the Pizzicato Five create an ironically simplistic sound, reflecting the true dis-

possibility of pop culture in a society where, even more than in America success is measured by conspicuous consumption. In a strictly symbolic sense, then, the Pizzicato Five can be seen as Japan's natural answer to the primordial trash of, say, the New York Dolls. Let's face it, in a country where even the street gangs' leather jackets look starched and pressed, this is about as subversive as we can reasonably expect pop music to be.

T.C. Shaw

LUTHER VANDROSS
One Night With You: The Best of Love, Vol. 2
(Sony Music)

This greatest hits comp starts with a whimper: three mediocre synth-and-drum machine ballads, before it gets rolling with the funky-bass "I Won't Let You Do That to Me." The highlights of the album are the Steve Wonder-esque "Little Miracles (Happen Every Day)" and a cover of Crosby Stills & Nash's "Love the One You're With," complete with a gospel chorus background. Vandross seems at his best when he's at his funkiest these days, and there are just too many ballads on this CD. One exception: "My Favorite Things" from *The Sound of Music*, which is a definite improvement over the original. Still, Luther hasn't made me want to throw my panties on stage since the '80s.

David Gobell Taylor

VARIOUS
Six Martinis and a Broken Heart To Go: Instrumental Themes For Young Lovers
(Sony Music)

Here are volumes I and II of Columbia's new lounge series entitled *Music For Gracious Living*. It seems lounge has not quickly faded into the background as we all thought it would—people like the image of the business man getting sloshed on hard liquor, I suppose. This suits me fine because I've always been a bit too retro for my own good.

Six Martinis... is a collection of golden oldies like Vic Damone's "Am I Blue," Judy Garland's "The Man That Got Away" and Johnny Mathis' "Chances Are." That's right, this is the finest of adult contemporary music from the '50s and '60s. But the pièce de résistance is the spoken track "Eros" by Rod McKuen. This album reminds me of Christopher Walken's *Continental Man* skits on Saturday Night Live. Clad in a smoking jacket, Walken's *Continental Man* would try and charm his lady friends by, in general, creeping them out until they ran out of his room. Perhaps McKuen was Walken's inspiration, "I need mostly love... I'm warm, you'll see... it's been so long since I've had a woman or a special friend." Now that would certainly send me away screaming.

Instrumental Themes For Young Lovers are "lovely" orchestrated versions of weepy tunes like "I'm in the Mood for Love," "Misty" and "My Funny Valentine." Listening to these tunes made me feel like I should be a prostitute perched on a bar stool in a hotel lounge, smoking cigarettes and waiting for the next lucky customer to come along.

So if you want to woo your special lady, I'm sure the *Continental Man* would suggest such mood music as this

Amy Hough

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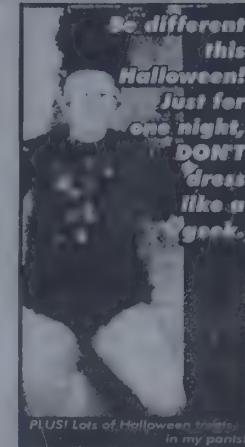
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Commercial Hotel enjoys blues renaissance

Shirley King draws a crowd on a Monday night

BLUES
BY CAM HAYDEN

If you are a long-time blues fan in the Edmonton area you have no doubt noticed a gradual change in the calibre of entertainment at the Commercial Hotel Blues on Whyte. And for her better, I might add. I had the chance to briefly speak with Mike Purcell, manager and entertainment booker for the Strathcona institution since July 1995.

His philosophy quite simply is to provide, as he sees it, the "best show for the least money."

"I wanted to have live music somewhere, seven nights a week, with rockin' blues, a party atmosphere and keep the dance floor packed," he told me. When I asked him to project five years down the road and tell me what he sees at the Com-

mercial, he paused, then said: "I want the Blues on Whyte to be recognized as the best blues room in Canada."

To that end, things have been gradu-

ly changing since Purcell took over. You have probably noticed more out-of-town acts, more international blues performers and special events de-

signed to raise the profile of the room locally and across North America.

A good example of this sort of event is the show this past week by Shirley King, which was previewed last week in this space. Even though the show was on a Monday evening, Purcell told me: "The place was packed, not a chair or piece of

floor available—and what a performer, much better than I expected; even better, I think than, Johnny V led me to believe."

And it gets better: Burton Cummings

came down to jam with Shirley. He put on a hell of a show himself, and as far as a Monday evening is concerned, I don't think you could do better."

Purcell doesn't feel he has to make the club a "traditional" blues room. He believes there is room for classic rock on occasion and room to experiment with other things as well. Over the next few months you can look forward to most of the Vancouver blues scene to appear at the Blues on Whyte at one time or another

with Hurricane and the Twisters, Incognito, and Nigel Mack. Montreal will be represented with shows next Monday and Tuesday by Bishop and Masse. Look for Calgary's Jimmy Payne to do his CD release at the room. When the out-of-towners aren't on stage, the cream of the local crop will perform, with Tacy Ryde, Bent Harbour Band and others penciled in over the next few weeks.

For those of us with long memories of the "old" Commercial (you know, before the expansion into the parking lot, when the stage was right next to the men's room), all this is welcome news. It's about time that this room, which has always had such potential, was given a chance to succeed.

Cam Hayden hosts Alberta Morning from 6-9 a.m. and the Friday Night Blues Party from 9 p.m.-midnight Fridays on the CKUA Radio network, 94.9 FM and 580 AM.

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Opera fundraiser reaches high altitudes

OPERA
BY LORRAINE RESSLER

PrevUE

In this era of cutbacks in government funding, there just aren't any arts organizations that don't feel the pinch. Every one of them could use a hand staying in the black. Edmonton Opera is challenged more than most simply because opera is an expensive art form.

Fortunately, the EO has a benefactor in the form of the Edmonton Opera Guild, a group of people dedicated to fundraising for the EO and supporting consistency in its level of programming. With that goal in mind, the Edmonton Opera Guild has organized *An Opera Event in the Rockies* for the weekend of Oct. 31-Nov. 2nd. *Vue Weekly* spoke to Opera Guild member Joyce Walton about the event.

"It's a fundraising effort, and we're going to Jasper Park Lodge to spend two nights. The first night we've got a reception on the terrace of the great hall. Then on Saturday at 6 p.m., world renowned baritone Alan Monk will be singing in one of the ballrooms. At 7 p.m., we'll have a gourmet dinner and at 9 p.m. we've got Sound Flight, for those people who wish to dance and even those who don't. That goes until midnight—and the next morning we've got a brunch which runs from 10 a.m. to 2 p.m."

There are still places available, and Walton would like to see them filled. "The Opera

Guild is putting it on because we thought we could try and see if we could raise some money for the Opera this way. The purpose of the Opera Guild is to support the Opera." The Guild performs a number of important tasks for the opera on a volunteer basis, including picking up the headline performers at the airport and helping Opera staff in the office. "We also run a fundraising auction and dance, which is in March this coming year. And we take a stall in a flea market and one lady offers tours of her garden. Also, we have a scholarship for a promising student at the University."

Monk was selected on the basis of his world-class reputation.

"He's sung all over the world—at the Met, in Europe and so on. He's currently living in Calgary and just finished performing *Tosca* with the Calgary Opera."

Asked if there was anything else she wanted to stress about the upcoming weekend, Walton reiterated that the meal Saturday evening will be a four-course gourmet dinner not to be missed. Anyone interested in taking part in the weekend and absorbing some great music, food and scenery while supporting the Edmonton Opera should call Joyce Walton for details at 435-4010 or fax her at 432-1523.

An Opera Event in the Rockies
Jasper Park Lodge
Oct. 31-Nov. 2

Musical gut-buster stages distinctly Canuck show

COMEDY

BY AUDREY WEBB

PreVUE

It is a historical fact that no Canadian over the age of 50 ever had to walk anything less than three miles to school, in snow up to the armpits, with nothing but a jam sandwich in a pail for his or her lunch.

It is also a historical fact that every grandparent or great-grandparent who came to this country chewed down trees with their own teeth—while fending off wolves and coyotes—to build a home with walls that would let the snow blow in for 10 months of the year.

Ah, but they sure knew how to have fun, didn't they?

Apparently our forefathers may have had tough lives, but they still took time away from the chores to pen a few ditties. Canadian soprano Mary Lou Fallis has unearthed 18 of these Canadian heritage songs with uniquely Canadian titles like "The Snowshoe," "On the Banks of the Saskatchewan" and "Take Your Girl Out to the Rink." The songs were all written during the years 1840-1920 by composers such as Clarence Lucas, a stash of whose work was recently discovered in Paris and London, and by the guy who wrote the national anthem. That's right, good old Calixa Lavallée, without whom we'd all be standing up at the beginning of hockey games for no reason at all.

Fallis has recorded these tunes on her first CD, the recently released *Primadonna on a Moose*. As part of her marketing strategy, the musical comedienne is performing these songs live in character at a series of concerts throughout our home and native land. Fallis will portray a roving prima donna

who has been touring Canada since the turn of the century, using a moose as her primary means of transportation. Between songs, the character (as yet unnamed) reads from her personal diary, enlightening modern folk about her own struggles to survive in the wilderness.

Fallis herself is no stranger to travel, claiming she "cut her teeth touring." The Toronto resident has performed in a variety of venues across the country. Although this presentation is largely comedic, Fallis has also performed as a "serious" soprano with symphonies throughout Canada. Fallis does not wish to confine her singing talents to any particular style of music. Her philosophy is "The more strings to your bow, the richer your performance."

Fallis appeared in Edmonton a few months ago—and during that tour discovered that the nearby town of Fallis was named for her great-uncle. In this generation, the singing Fallis is being similarly recognized. During a recent stint at the National Arts Centre in Ottawa, the performer was honored by the restaurant there with a dessert named after her: "Primadonna on a Mousse."

Following her upcoming performance at Horizon Stage, Fallis will judge a dessert competition featuring the wares of local businesses—and the audience is invited to try a few samples. Be sure to tuck an extra sweet something in your pocket. In case you get stuck in a snowbank on your long trek home, you want to be sure you live to tell the tale to your own grandchildren.

Primadonna on a Moose
Horizon Stage
Nov. 1

Students hope to poison audience with humor

THEATRE

BY AUDREY WEBB

PreVUE

Halloween is the time of year when we pay tribute to the scary things in life. We put pictures of goblins and monsters in our windows, carve spooky faces in our pumpkins, or, if feeling particularly brave, look at newspaper clippings about Brian Mulroney.

Director Caroline Howarth thought this would be an appropriate time of year to have the students of Concordia College perform a play filled with characters who indulge in sinister behavior.

Arsenic and Old Lace is a play about two sisters in their 60s who have taken it upon themselves to help lonely little old men take the fast route to heaven by slipping them poison. The play is pre-Kevorkian, written in the 1940s by Joseph Kesselring.

Along with the dear little old ladies (who view their evil deeds as charitable work) there is an assortment of bizarre characters in the script, including a nephew who has escaped from an asylum for the criminally insane. A serial killer, he is in direct competition with his aunt to determine who has wreaked the most havoc during their lives. Another nephew thinks he is Teddy Roosevelt. The straight man is Mortimer, whose only deviation from the norm is his career: theatre critic. Yikes! How much more warped can you get?

In 1942, Frank Capra made *Arsenic and Old Lace* into a movie featuring Cary Grant. Although Howarth says Capra followed the

original script quite closely in his film, Howarth herself has imposed a few changes. Her reasons for doing so are purely sociological.

"A lot more women tend to get involved in theater productions than men. I had to do some cross-gender casting," she discloses.

Since there weren't many female police officers in the 1940s, Howarth has fast-forwarded the play to 1965, a time when occupations were becoming less gender-bound.

The roles are all being portrayed by students of Concordia, many of whom are taking their first terrified steps on stage.

"I really like it (working with newcomers) because the actors are really excited about the production and it's all new and they dive into it," enthuses Howarth.

Even though the two leading roles were written for grandmotherly types, Howarth has cast much younger actors in those parts. Apparently, there just aren't enough senior citizens attending college these days. The combined age of the two actors playing Aunt Martha and Aunt Abby doesn't even add up to 50.

"The characters are very cartoon-like, so you can get away with young people playing them," explains Howarth.

Audience members will be given a treat on Halloween night. Tickets will be offered at a reduced rate for those who attend in costume. At a time when the cost of entertainment is one of the scariest things going, you can't say "boo" about that.

Arsenic and Old Lace
Concordia College
Oct. 30-Nov. 2

'our brief eternity'

At last - the hottest dance to be created in Canada over the last several years is coming to Edmonton. I am especially proud of this event since The Brian Webb Dance Company is a co-commissioner of 'our brief eternity' with the Canada Dance Festival, the Peterborough New Dance and the Can Dance Network Creation Fund. To be able to offer *The Holy Body Tattoo* and 'our brief eternity' to Edmonton's dance audience is what makes presenting such an exciting activity. Our last presentation, *Chandrelka*, informed the community of contemporary dance creation in India; *The Holy Body Tattoo* informs us of the most vital dance that defines a standard of risk-taking, an immediacy of today, and a trumpet that announces tomorrow.

Be prepared! *The Holy Body Tattoo* is physically taken to the extreme in terms of commitment, endurance and passion. Its creators, Noam Gagnon and Dana Gingras, see the body as holy landscape to be celebrated and believe that "powerful experiences leave marks on the soul... like tattoos: vivid, strange and baring at secret stories." They make dances for the body that are not defined by pretty or chic, but by passion and ferocious beauty. These are strong words that I am using, but they are accurate in their attempt to say that *The Holy Body Tattoo* treats dance as an activity of the soul where the body confronts its reality.

Several years ago when Blair Brennan and I made our performance piece, 'I Wanted To Know (the exact dimensions of heaven)', we collaborated with Cree dancer Lyle Trottier, who danced a grass dance during the performance. When I asked him about what motivated his performances, he said "Brian, it is the same for me as it is for you. When you get to be our

age, you aren't dancing for an audience, you are dancing for your soul." He said this with no sense of camp or post-modern cynicism. To me, *The Holy Body Tattoo* strips the dancing body to its soul and it strives for grace. It does so by creating a dance that doesn't simply get rid of decoration or style or convention, it totally disregards all issue but for the content it has chosen to pursue.

The Holy Body Tattoo has a third collaborator who completes the creation team. He is the composer, Jean-Yves Thériault who also co-founded the acclaimed rock group Voivod. His music is an integral part of the whole. In 'our brief eternity', the creative team has broadened to include writers William Gibson (author of *Neuromancer*) and Christopher Halcrow, and the filmmaker, William Morrison. All of the artists involved in this production are acutely aware of the here and now. That is why 'our brief eternity' is so rich. It is of today. It has no time for sentimentality. It defines the moment.

'our brief eternity' received the 1997 Dora Mavor Moore Award for new choreography (Toronto) and it is this award-winning quality that makes its presence felt no matter where it is performed. After its premiere at the last Canada Dance Festival, it toured parts of Canada and Europe. This summer it completed a 60-day, 13 European city engagement and then conquered the Festival de Nouvelle Danse in Montreal where companies from Europe and North America gathered to celebrate the new in dance. Its power has left critics everywhere ecstatic.

by Brian Webb



our brief eternity

Presented by
THE BRIAN WEBB DANCE COMPANY

8:00 P.M.

November 7 & 8, 1997

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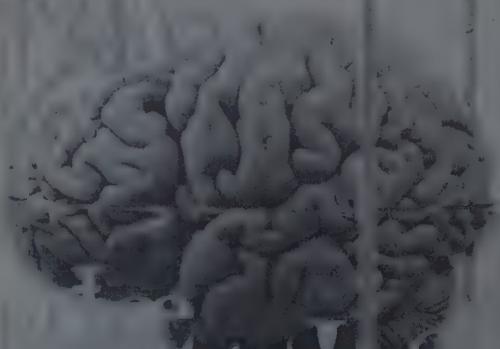
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dead ducks? the story on still life.



THE ARTS

Visual Arts

By Nora Abercrombie

What to do, what to do?

What does one do when the chairman of the Alberta Foundation for the Arts publicly expresses an opinion about an artist's work—and uses that opinion to defend censorship?

In last Saturday's *Edmonton Journal*, columnist Linda Goyette reported that AFA Chair Jock Osler made the following two statements: that he had not read Timothy J. Anderson's *Neurotic Erotica* but that it is "an awful piece of work." Odd statements to make, especially together. Most especially in public.

But these are odd times. Ever since that row of moronic backbenchers was coached into hysteria by the *Alberta Report* "article" on public funding of filth and porn, even the magpies on the Legislature grounds are covering their ears from the racket. So perhaps Osler can be forgiven for responding. He's just trying to shut them up.

Good thing he doesn't have to shut

up the arts community, eh? But that's not a problem because in spite of the fact that visual artists are censored as much as writers, and in spite of the fact that the AFA is already demonstrating caution in the projects it chooses to fund, the visual arts community has responded to the threat by:

- 1) thanking deities it didn't happen to us;
- 2) crossing our fingers;
- 3) having a beer;
- 4) having coffee;
- 5) getting depressed and phoning someone so they can comfort us into not doing anything;
- 6) dressing extra-tidily and clicking our heels when we walk so that we feel in control;
- 7) wondering how Anderson and The Books Collective are handling the crisis, considering making a call to see if they need help, then concluding that would be too much trouble;
- 8) considering calling the AFA to complain, then concluding it might be too much trouble;
- 9) considering writing a letter to the Minister Shirley McLellan, then concluding it might be too much trouble;
- 10) passing a resolution against censorship, then resolving that further action might be too much trouble.

I am astonished that none of the visual-art institutions or organizations have issued a public statement expressing dis-

may at the turn of events and support for publicly-funded free expression. Mind you, this government never forgets its enemies. Expressions in this province are now unsafe in many ways and I suppose nobody wants to be the first to stand up. This never would have happened 10 years ago. Things are getting worse. A lot worse is this what is meant by silence being oppressive?

xxx

On a cheerier note, do trot along and see Joe Fafard's exhibit at *Douglas Udell Gallery*. Fafard might be described as Canada's most famous sculptor—his pieces reside in famous places all over the world and in the homes of the grand and famous. And for good reason: his skills are extraordinary and his sense of humor delights.

This show—which celebrates 20 years of Udell showing Fafard in Edmonton—features more of the artist's signature big, massive, stupid, arrogant cattle (always appropriate in Alberta). And there are charming new approaches and subjects. The nifty thing about Fafard is that he never fails to draw both admiration and warmth from his viewers. He's good. He's fun.

Take your credit card. You can own Joe Fafard for less than \$100, believe it or not.

Othello hits nerve, even today

THEATRE

BY ARAXI
AKHAGHAN

It is one of life's great ironies that the very namesake of the Elizabethan era couldn't cop a break when it came to her own gender. Elizabeth I experienced a world in which reality for women consisted of economic dependence and face-value judgment as tickets to their destinies. Even at her eulogy, the Briton Queen was hailed for her "masculine graces of learning, valor and wisdom."

Almost good enough to be a man but no cigar, in other words.

And what about race relations? Stereotypes of the "tribal man," the obsessive focus on the sexual power and separateness of the African black male. Stereotypes of the aforementioned incapable, dependent (white) female sexually dominated by the African male...

What, you thought Geraldo Rivera invented that stuff?

The controversial masala of race and gender were as much a part of Elizabethan art, myth, and politics as today. Thus the tale of Shakespeare's famous Moor stirs the blood of modern audiences. The title char-

acter of *Othello* is a stranger to the presented scene of Venice, alien to the paradoxical niceties of the court life his love Desdemona has known, a man of the battlefield naïve enough to believe in the inextricable honor of a man's word. He is custom-made as the ultimate victim of Shakespeare's tragedies, and thus ripe for the ultimate victimization by Shakespeare's greatest villain, Iago (I don't want to give away the ending to the three of you who don't know what happens. Here's a hint: it's only bondage if it's mutual).

The Citadel's production of *Othello*, set to launch on the MacLab Stage, begs attendance for its themes alone. Add the incomparable Michael Langham as director, the repertory genius of talents like Allen Gilmore, Stuart Hughes and Megan Follows... You're set for some serious theatrical titillation, if not an intensive javelin-induced après-show debate. The brilliance of the Bard is that his themes were as potent as they were universal.

The challenges are formidable for the artists here. All right, there are a lot of ramby bits with big words. *Othello* has alarms and exunts by the bushel. While not as irksome to P.C. obsessives as *The Taming of the Shrew*, this piece deals

with circumstances made virulent in the North American arena.

Race and gender are merely a part of the list of interdicted topics. Jealousy, betrayal at its most vicious, the conflict of love and the fuller self, deceit and appearance vs. the concept of reality.

Hmm. Things that are not as they appear. Ensemble members Christopher Craddock and Mark Meer know that all too well. They are known primarily for their comedians with the Varscona Theatre Alliance... yet both have strong roots in the dramatic repertoire.

"My first experience with Shakespeare was watching it in London when I was a kid," says Meer. "The language came into my head very easily even then."

"I got into Shakespeare just by reading him," Craddock adds. "I know that's weird. Most people are turned off Shakespeare in school. But I was so thrilled with the language."

What most audiences don't know, and every actor lives with, is the intense discipline required in an ensemble like *Othello*'s. The horrible trick of being in a chorus is the fact that if the audience doesn't notice you as an individual, you're doing your job.

That sucks. "Yeah but you're creating the world that the main characters live and breathe in, and that's essential to the play," Craddock explains. "It takes enormous discipline to create that throughline. I feel lucky to be watching some of these actors being so close to that energy."

Meer leans to the pragmatic. "Once I'm onstage, that world just happens, no matter what kind of part I play. It's what being an actor is about for me."

The cheques don't hurt either.

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Art Society of Strathcona County

Theatre Notes

By Araxi Arslanian

Need a handy fact at the company quibbling match? Short on wit for the Next Act? Here's a THEATRENOTES fact:

One in fifty Canadians admit to living with a chronic sense of paranoia or persecution. One in 10,000 confesses they have experienced long-term bouts of megalomania or delusions of grandeur. Less than one percent of actors are working steadily. Co-inkydink? You be the judge.

Now the news.

XXX

Eminent director Michael Langham, in town for a directing stint of *Othello* at the Citadel, has made hisself available for mentorship on a grand scale. The former director of Juilliard Drama School will present *Producing Shakespeare* on Nov. 3. This seminar of the logistics, victories, and unisome bits of working with the Scribe's work is sponsored by the U of A and hits the boards at the Timms Centre for the Arts at 8 p.m. Admission is free, with a Q&A session followed by a reception.

XXX

The seventh season of *Die-Nasty* has hit

the water and definitely made a splash! Ever the chameleon, the live-improvised soap has changed its locale yet again: this year the scene is set in 1930s Hollywood. The glint of Tinseltown, the clipped tones of moviespeak ("Why, dahling, do you

really think I could be an axe-mehdehre...?"), the drop-dead fashion sense—and passion, passion, passion! It's taught but the very best melodrama at the Sibley Studio. Will mogul S. V. Sibley's (*Mark Meer*) affair be discovered by his wife? Will studio stars Victoria Sinclair (*Stephanie Wolfe*) and Dirk Stowall (*Jeff Haslam*) finally come to terms with their destructive marriage or rip each other apart? Will roly-poly DOP Sonny O'Shea (*Dave Belke*) steer prodigal nephew Oscar Sibley (*Dana Andersen*) on the right path? Tune in every Monday night at 8 p.m. at the Varscona Theatre.

Send your theatre-related news to THEATRENOTES c/o Araxi. Do it by mail or in person at #307 10080 Jasper Avenue, T5J 1V9...phone 426-1996...fax 426-2889...or e-mail us at office.vue.ab.ca. Have a safe and happy Samhain Eve, and remember that you can never go wrong with a Marilyn Manson costume. It's sexy, scary, and a great way to pick up... well... whatever it you fancy.

THEATRE

BY AUDREY WEED

No original stars. Twenty-three great songs. Forty-six rounds of applause.

This was the tally at a recent performance of *Always...Patsy Cline*, and the final score adds up to a great evening of entertainment. Nearly every song in the show was bookended with applause; one round at the beginning for recognition and one at the end as appreciation of the marvelous singing voice of Rusti Rae, who stars in the show.

Always...Patsy Cline is a musical told from the perspective of Louise Seger, a feisty Texas gal who in real life was befriended by Cline when the two met at a Houston concert. As Seger, Mary-Ellen Swenson earns a few rounds of applause on her own, as she uses her monologues to draw the audience into her encounter with the singing legend.

Rae doesn't get much opportunity to simply act; there are but a few moments when she is not singing. In these brief scenes, Rae fails to capture the youth of the star who was only 28

ReVUE

at the time she met Seger; what Rae captures instead is the respect of every audience member, as she delivers the familiar repertoire with a voice that mimics all of Cline's vocal characteristics. There is an enormous amount of power and range in Rae's voice, which is pristine clear and articulate. All of Cline's best known hits such as "Crazy," "I Fall to Pieces" and "Walkin' After Midnight" are backed up by four marvelous local musicians.

Although there are some corny moments in the staging of this production, the story is touching. It will bring back memories for audience members who are old enough to remember Cline in her prime and will make new fans of audience members who have only heard about the legend. The production makes you want to rush out and buy Cline's recordings to enjoy at home. If the songs sound even half as good as they do when Rae performs them, they're a worthy addition to your collection.

Always...Patsy Cline

Citadel Theatre
Closes Nov. 2

Craft show attracts Canadian cross-section

PreVUE



Looking for some craft dinner.

100-150 different artisans, with many of their products geared toward Christmas shopping.

There is a \$4.50 admission fee to get into the craft show and sale, held in the Shaw Convention Centre, but in exchange the management team is offering some helpful services. These include free supervised daycare and free parcel-check and carry-out services. They also offer a scholarship program for new artists taking part in the show.

Wilson, who is taking part in the Cameo Show for the first time, was a scholarship recipient this year.

"It's hard when you're just starting—you have to put out so much. Eventually, you find the shows that fit you and your product. This will be my first Cameo show and I hope it will be one I can do again and again."

Cameo Craft Show
Shaw Conference Centre
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THE ARTS

Exhibitionists unafraid to challenge government

FREAKS

BY KELLY TRACY

PreVUE

Ghosts, goblins, the rising of the dead... How about something really scary?

Area 51 will host a Halloween from Hell with The Atrocity Exhibition and the final live performance of Edmonton band Sacramentary Abolishment.

The Atrocity Exhibition is billed as "a freak show beyond description"—and that couldn't be more appropriate.

If they tried hard, those involved could probably provide a description of the macabre mayhem they intend to unleash on the Halloween horde. But the show is "beyond description," thanks to those apple-spiking shadows from the government.

"I can't really describe it in advance," says writer/director/performer Steve Tingle from Calgary, where most of the cast hails from. "We've had some problems with censorship in the past, so we like to keep it quiet until after the show."

With a slow laugh that pointed to understatement, he would only say, "There are a few things in there that might be a little shocking."

Sean Tracy of Pagan's Hammer Tattoo, co-promoter of the event, adds these tantalizing tidbits: "There are aspects to it straight out of carnival... There's some pierc-

ing aspects to it; one portion involves broken glass and a woman lying on the bed of glass when weight is placed on her. There are sledgehammers involved; there are power drills involved."

Two musicians will be live-mixing industrial music as a soundtrack, and a video montage of edited film clips will accompany the spoken word portion by Tingle—he'll read what he calls "tirades" above the din of the other activities.

"It will be a continuous flow of choreographed chaos from start to end," says Tracy. The exhibition is designed to shock and unsettle viewers and "stretch the boundaries of the dark sides of their imagination," ultimately commenting on the hardened hearts and jaded perspectives of people desensitized to the cruelty around them.

Tracy also has a bit part in the show: "I'm a 300-lb. man and I'll be standing on the 90-lb. woman while she's lying on the bed of glass."

No human deformity is involved, "at least not naturally occurring," says Tingle, with another of those laughs.

"Basically what you've got here are a bunch of hardcore performance artists," says Tracy. "Everyone involved wants to put on a show that we'd enjoy—well, maybe 'enjoy' is the wrong word—at least something that would make us think. We don't want an easy thing for people to come and see

and digest like pap, we want something they're going to take away from there and think, 'Wow, what did I just experience?' It's a helluva good night for a little bit of darkness in everybody's life and we're damned well determined to give it to them."

Tingle says similar shows with which he was involved ran into legal problems and they're still before the courts.

"I don't think society in general has a problem with anything we've done. The problems we have run into in the past have been basically blanket censorship, where they say, 'You're not allowed to perform, this is bizarre and grotesque,' and we ask why to find out what we can change so we can actually perform—and they won't tell us."

"Our goal right now is to do some shows in the province without having some of the government agencies finding out that we're doing it and making some money so we could go out of province and tour."

Sacramentary Abolishment will play its last live show ever on Halloween and will release its third album, *The Distracting Stone*. S.A. a respected black/death project, will perform a full theatrical show with costumes, sets, blood and weapons.

Halloween from Hell
Area 51
Oct. 31

Six Degrees of Megan Follows

THEATRE

BY ARAXI ARSLANIAN

Despite the chronic teachings of my Irish-Catholic mother to the contrary, this reviewer must admit to counting her chickens before they were hatched. She leapt before she looked, assumed before she confirmed, poked an arrogant finger at the eye of the Fates.

Ah. The embarrassment.

It because of you, Gentle Readers, that this is so. Four years of theatre writing in Edmonton have availed me of many things. Chats with muckety-mucks. Java-rendezvous with local talents as they endeavor to decipher art. Attendance at some of the most exciting theatre productions this town has seen. All peppered with the occasional Robert Lepage wannabe obsessed with the sound of his own voice and the line of his navel.

Four years. That's enough to get a degree in... well. Something impressive.

But Gentle Readers, that kind of thinking is naught but pure ego. And rightfully, mine has been given a proper stripping down.

For when I heard the news that renowned actor Megan Follows would be coming to Edmonton to play Desdemona in the Citadel's production of *Othello*, I thoughtlessly presupposed that I would get an audience. I brazenly told anyone who would listen how I was soon to be in the presence of the rarest of phenomena in this country.

A star.

In an industry that casts women not by talent but by millimetres, Megan Follows represents more than just beauty. Strength, intelligence and a fearlessness to control her own destiny... hopping from the mega-hierarchy of the

Stratford Festival to independent film, documentaries... Follows has never rested on her laurels. She simply hasn't had time. Her focus, it seems, has always been on creating artistic truth by constantly challenging herself with different projects.

I was giddy at the possibility of chatting with such a person. I researched, came up with pithy questions, dreamt of the two of us laughing over lattes at Rigoletto's.

Then I made the call. A kind-hearted publicist had the unenviable job of delivering the bad news to someone who easily outweighed her by 80 lbs. Follows' agency, Oscars and Abrams, had restricted her to three pre-show interviews.

I had missed the boat.

It wasn't as if I could talk to her later. How many times has she had to endure the drooling gaze of patrons claiming to be her greatest fan? At least the interview would have cemented a kind of casual acknowledgment at the opening night soiree. A nod across the room, some cosmopolitan apathy over martinis and cigarettes... thinking like that now only promised to drive me mad. I opted to wallow in my own misery instead. I had missed my chance to be touched by Megan Follows forever. I was barren.

The human mind is a wonderful thing, however. The gloom spiral was short lived. For it was the eerie glow of my den that I visited the Six Degrees of Kevin Bacon home page. And it hit me like a lightning bolt.

I had been touched by Megan Follows! All I had to do was follow the logic of the "Kevin Bacon" game. Follows had played Juliet in Romeo and Juliet at the Stratford Festival in 1992. Antoni Cimolino was her Romeo. Antoni Cimolino

later went on to assistant direct *A Fitting Confusion* at the Citadel in 1995. I was cast in that show and Cimolino gave me a schmooch for a job well done.

I've been kissed by Megan Follows. My heart sang with joy.

But why reserve this for my own selfish amusement? Why not show the world where the Follows connection has made its name?

For instance, Megan Follows and Roseanne. Follows played daughter to Martin Mull in the '80s sitcom *Domestic Life*. Mull later went on to play Roseanne's boss on the show.

Or the Megan Follows connection to hit show *News Radio*? Follows had a few scenes with David Foley in *Anne of Green Gables: The Sequel*. It also counts as a connection to *Saturday Night Live*, as Foley wrote for the show.

Her connection to *The Sound of Music*? That's easy. Follows played opposite Amanda Plummer in *Under the Piano*. Amanda's father Christopher played the dashing Herr Von Trapp.

If that doesn't impress you, what about a Follows connection to Demi Moore? Follows has been shooting a new series in Halifax, *Major Crime*, a dramatic story of cops trying to bring a child molester to justice. Demi Moore shot a movie near Halifax, *The Scarlet Letter*, a pathetic story of Moore trying to justify her acting career. Okay, that's a bit of a stretch. But any chance to purge about Moore's cataract acting.

But here's your turn to play, Gentle Readers... can you find the Follows Connection to Sci-Fi TV show *Deep Space Nine*? The answer next week.

Othello

Citadel Theatre
Oct. 25-Nov. 16



FILM

From Renton's smack to Obi-Wan's light sabre

McGregor's *A Life Less Ordinary*—big in Utah?

FILM

BY DAN MCLEOD
SPECIAL TO VUE WEEKLY

NEW YORK—When it was announced last spring that Ewan McGregor had made the jump from *Trainspotting* to the role of the young Obi-Wan Kenobi in the next three *Star Wars* movies, he seemed destined for major Hollywood stardom.

That may yet come to pass, but the young Scot from Crieff is determined to maintain his roots in independent films. In fact, he's lined up seven of them in the past year. His latest is a romantic black comedy called *A Life Less Ordinary*.

Although it was made in America with major-studio backing, *A Life Less Ordinary* was produced on a relatively low \$12 million budget by the same people who made *Trainspotting*. McGregor stars as an impoverished loser who kidnaps the spoiled daughter (Cameron Diaz) of the wealthy owner (Ian Holm) of a building where he works as janitor. Holly Hunter and Delroy Lindo play angels who are on a mission from above to have the young couple fall in love.

This is the third film McGregor has made with the team of Danny Boyle (director), Andrew MacDonald (producer) and John Hodge (writer). Their *Shallow Grave* marked his debut, but his most memorable acting role came in *Trainspotting*, as Mark Renton, the emaciated Edinburgh junkie who chases a heroin suppository into the toilet. McGregor has a talent for being funny, charming, and charismatic even while playing the most wretched characters, but he doesn't think of himself as an essential member of the creative team.

"It's not understood that I'll do

all their films," he said in a recent interview at a Manhattan hotel. "I think what's brilliant about them is their loyalty and their belief in the team. However, the film is all-important and if I wasn't right for a part, I wouldn't be cast in it. I know that the film's more important than their loyalty towards me. And I respect that. That's the way it should be."

He believes so much in their approach, McGregor says he would work with them even if the script wasn't good.

"Even though it goes against everything I believe in as an actor, because I only base everything on the script," he says. "Reading this script, for instance, wasn't the same experience as reading *Trainspotting*, because *Trainspotting* truly blew me away. In this one, the bones of the storyline are more understood. You meet a girl, you fall in love with her, you lose her and then you get her back. It's not formula, but we understand the bones of the story. So to read it wasn't nearly as mind-blowing; however, the film is so far beyond my image from reading the script the first time. And it's because of their filmmaking. They're true inspirational filmmakers. I have complete trust and faith in them and I know they wouldn't make a bad film. They might make an unsuccessful movie, but I know they wouldn't make a bad one. And the chances of John writing a poor script are pretty much remote anyway."

When we told McGregor that Cameron Diaz was only one of six actresses who were tested for her role, he said, "I didn't know that. But I didn't [screen] test with anybody. I didn't know the chemistry would be there between us, but it was, luckily. Because from day one, it was obvious that we were going to

have a good time. And I think because we were having such a good time, you can see it on the screen. You can see in our eyes that we're genuinely enjoying each other's company. It heightens all the romance and it heightens all the fun scenes. There were bits that couldn't go in the film because we couldn't stop laughing. She's a really brilliant woman and a lovely lady, Cameron."

But filming in the Mormon Mecca of Salt Lake City wasn't all fun and games. The Marlboro-chain-smoking Scot was fuming after one encounter with a straitlaced 7-Eleven clerk who refused to sell him cigarettes without ID. Fresh from the set, McGregor didn't have his wallet with him.

What age do you have to be to buy cigarettes in Utah?

"I think it's about 38 years old," said the 26-year-old actor, who after the incident reportedly called Utah "the most conservative, closed-minded, upright place I've ever been."

But he is prepared to forgive, if Utah will let him.

"I'm doing something I've never done before," he said playfully. "I'm backtracking. I've been quoted as saying the most awful things about Utah, especially in magazines that will be on the bookshelves and in shops in Utah right now. And I'm so embarrassed, because I said some flippant, rude things that suddenly came out in bold print. I called them fucking weird people. And how dare I, really? So I'm apologizing to everybody. Because, in fact, they made us feel so welcome there on the whole. We had a really nice time there, and it's a beautiful, beautiful state. However, Salt Lake City is a rather strange town."

Reminded that *Trainspotting* was banned in Salt Lake City, he said, "Imagine that? Fucking hell."

Banning *Trainspotting*."

As for the idea of going to the premiere of *A Life Less Ordinary* in Salt Lake City, he'd rather not.

Now I'm worried about being shot by Utah militiamen. Just remember what I told you, if I go there and get shot in the head. Just tell them to look for the Utah militia guys."

Perhaps McGregor will be more acceptable in Salt Lake City after they see him in the role of the young Ben Obi-Wan Kenobi in *Star Wars-Genesis*, the first of three *Star Wars* prequels, due to be released in May, 1999. Having just finished shooting his scenes at London's Leavesden Studios under the direction of George Lucas, McGregor says the experience was totally different from making a film like *Trainspotting* or *A Life Less Ordinary*.

"Working on *Star Wars* was like a brand new thing for me. I felt like I was starting again in a way, because I've never done a big movie before. Nor have I ever done a movie that demanded so many special effects. It's incredibly hard work, they're really tough to do and it's a real slog. Because it's not about just sitting down and finding the scene,

or working the scene and then playing it. In *Star Wars*, they'll work on a scene, get it right, take it away, alter it about and add things and take things away. So it's a very different kind of movie to make. I didn't expect that to be the case. And in terms of performance, it's a different ball game. I had a fantastic time on it, but it was just really hard work."

Hard work that will likely have a huge payoff in terms of McGregor's future success, although he doesn't view it that way.

"I think of *Star Wars* movies as being rather unique. I don't see them just as studio blockbusters, in terms of the ideas. I mean, 20 years later, people still want to watch *Star Wars*. I don't think they'll look back on *Independence Day* in the same way, because it's a different kind of thing. What I think this kind of means is that I won't have to do the blockbuster movies. I'll have done three *Star Wars* movies—and then another three small movies—and then another two [still to be decided]. I don't have a career path as such. The script is all that's important to me. I

McGregor continues on page 35

This isn't an *Ordinary* romance

REVUE

BY AMY MOUCH

Here's a quirky little film surpassing the boy-meets-girl trope that usually passes for romantic comedy. To be fair, there are a lot of flaws in *A Life Less Ordinary*, but its unique and funny storyline make it well worth watching.

Robert (Ewan McGregor; *Trainspotting*) is a loser. He has bad hair (read: is that a beaver pelt on your head or do you have the same barber as Keith Partridge?) and a style sense that was only passably decent 25 years ago. He has just lost his girl and he's been replaced at work by an automated janitor. In a rage after being fired, he marches into his boss's (Ian Holm; *The Sweet Hereafter*) office and demands his job back but ends up kidnapping the boss's daughter Celine (Cameron Diaz; *My Best Friend's Wedding*) instead.

Celine is spoiled, rich, conniving and self-indulgent and has been kidnapped before. She pegs Robert for what he is—a desperate, kind and confused man—and decides to play him as her patsy. Because no love is lost between Celine and her father, Celine soon takes over the kidnapping in an attempt to extort the ransom money from her father.

But there is another angle to the story. God has deemed that Robert and Celine must fall in love and he has designated two wayward angels, O'Reilly (Holly Hunter; *Crash*) and Jackson (Delroy Lindo; *Get Shorty*), to give the star-crossed lovers a nudge in the right direction. If O'Reilly and Jackson fail on their mission, they are to spend eternity back on Earth—a fate neither relish.

OK, I know what you're thinking—"I can watch *Touched By An Angel* at home for free"—and that's exactly what I thought at the beginning of the movie.

But these aren't kindly, sweet, helpful angels—they are in fact sadistic miscreants who use the most bizarre means to get the couple together. Hunter is great as the twisted O'Reilly. She pulls no stops in making her character outrageously over the top.

One of the major flaws in this movie is the lack of chemistry between McGregor and Diaz—two very fine actors in their own right. They don't look right together, and it is very hard to believe their two characters fell in love along the way. I attribute this to the time allotted to fanciful dream sequences when it could have been better used to develop their characters. Diaz is luminous on screen and McGregor is talented as the anti-hero—but the two just don't mesh.

The movie was directed by Danny Boyle, best known for his work on *Trainspotting*. I have heard other reviewers criticizing this movie because it isn't as well done as *Trainspotting*. To me that is comparing apples and oranges: Boyle did not set out to make another *Trainspotting*, and I applaud him for it. By stretching his creative muscle, Boyle has ensured he won't be pigeonholed into making genre-specific movies like many of his great contemporaries—when you hear the names Coppola and Scorsese, you automatically think "gangster," don't you?

I'm sure Boyle could have made a very good living directing heroin films for the rest of his life, but he chose not to. This is something he should be commended for. It is just unfortunate this movie is being billed as "From the people who brought you *Trainspotting*," because if the audience goes expecting another *Trainspotting*, they will, indeed, be disappointed.

A Life Less Ordinary
Famous Players
Daily

Vue WEEKLY AND **access**
PRESENT The Education Station

"Movies Worth Watching"

• No Way Out

The following is a transcript of Jacques Benoit's comments on "NO WAY OUT", which will air this Saturday at 9 p.m. on ACCESS TV's "Movies Worth Watching."

From Crash Davis and baseball, to Elliot Ness and the FBI, to the so-called trader John Dunbar, a.k.a. Dances With Wolves, Kevin Costner has made a career out of playing the noble, upright American. This is something he has managed to do even in merry old England, unfortunately, as Robin Hood. In this movie we see him, again, as the typical upright American, a naval commander. He is a lesson on how some actors should not stray from certain constrictions that they either give themselves or that the public gives them. Yes: to a certain extent, for Kevin Costner there is no way out. He will presumably continue to play characters like this. That puts him in the same tradition as men like Carey Grant and women like Marilyn Monroe. Then you have Robert Redford and somebody like Sean Connery who, despite making films outside a certain type of character, is the sort of actor we go to see because we see on the screen something of his own personality. We don't go to see a Carey Grant movie because we want great acting range. We go to see a Carey Grant movie because we see him as a good actor. It is an interesting way of looking at acting—it doesn't matter how many different types of roles you can play, but what you play and what you communicate to the audience. So it's not really a weakness, despite the fact that Kevin Costner may not always appear to be the best actor in the world.

Hollywood has long been accused of left-leaning sentiment. You can see this in a movie like All the President's Men with Robert Redford and Dustin Hoffman, as they chase down and hunt out government corruption. Hollywood sometimes acts as a peephole into how government really works. That is what's happening here, but it's not exactly as you might expect. The anti-government take of the movie is a little bit different from what you find now in some right-wing movies which are also anti-government. You can tell a right-wing anti-government movie from a left-wing one: in the right-wing movies the government is completely oppressive, whereas in the left-wing movies government is simply corrupt and inept. That's what we see here. What we also see is not just an ideological battle going on between characters in the movie—that hardly ever comes up, in fact. What we mainly see here is a battle between characters and personalities. That's what gives this movie character, if you will.

We could deal with government corruption and oppression by looking at a serious-message movie about government: a more artistic approach than we have here. But the suspense thriller has often been a useful form, in and of itself, for current political thrills. We usually only expect art to have something to say about government corruption, or to be in touch with the times. But I think the suspense thriller is often more in touch, and the genre film can be a serious outlet for popular expression. Here we have lots of intrigue, lots of methodology and lots of heart to this mystery. We also have what the best thrillers give us—which I think a lot of message movies don't, because they are too busy telling us things—we get memorable and full characters.

FILM

FILM

BY RUSSELL MULVAT

RevUE

I remember my days of casual sex.

Both of them.

There's a lot of casual sex in *Boogie Nights*. The film takes place in the late '70s and early '80s in Los Angeles. It's about the pornographic film industry. It's about a sort of extended family making "adult" films.

The patriarch of the family is Jack Horner and he has an eye for new talent. He spots Eddie Adams in a disco and immediately recognizes his potential as a sex star. This potential is confirmed when Eddie offers to masturbate in front of him, casually mentioning he has already masturbated four times that evening.

Jack declines the offer, but eventually convinces Eddie to become a porn star. He doesn't take much convincing, because he doesn't get along well with his mother and he believes that everybody has one thing going for them and his "one thing" is his penis and associated sexual proclivity.

We follow the two of them over the next few years as Eddie changes his name to Dirk Diggler and becomes a porno-film superstar. We get to know the rest of the family. There is Amber Waves, the mother. There is Rollergirl, the daughter who never takes her roller skates off. There is Reed Rothchild, who becomes Dirk's

best friend mostly on the basis of the buddy-action porno flicks they make together. There is Buck Swope, a black porn actor with a serious identity crisis. There is Little Bill, a porno film director, who has serious problems with his porn-star wife having sex with anyone anywhere.

And we do get to know them. *Boogie Nights* is quite an amazing film. Certainly Mark Wahlberg, the hip-hop-artist-turned-actor (*Fear; Renaissance Man*) as Eddie/Dirk is at the centre of the film, but that centre allows more than enough room for Burt Reynolds as Jack Horner, John C. Reilly (*Hard Eight*) as Reed Rothchild, Julianne Moore as Amber Waves and the rest of the cast.

The film manages to have a wide scope without losing focus. The best example of this sort of filmmaking is Martin Scorsese's *Goodfellas*. It's amazing that 27-year-old writer/director Paul Anderson, whose only previous film was *Hard Eight*, could have the maturity to make this film. *Boogie Nights* is almost two-and-a-half hours long, but never gets boring. From the beginning, you are involved in these lives and there is never any sense that the people involved in the film were anything less than totally involved. The temptation to be smug, to stand back at some point and exclaim that these people are perhaps just a little pathetic never occurs.

It is a credit to Anderson that he created characters who are fundamentally flawed, yet forcefully empathetic. It is also a credit

to his actors. Wahlberg is great, his performance as the not-so-bright but really rather decent porn star is seamless. Reilly is also strong and Moore somehow manages to be matronly and sexy, helpless and strong.

Burt Reynolds brings a real understanding to his character of Jack Horner. There is a sympathetic honesty, particularly in one scene where he rails against video taking over the porn-film industry. "I'm a filmmaker," he yells, "not a video maker." He manages to be both noble and pitiful in a prescient way.

I have only one minor complaint about this film. *Boogie Nights* recreates the look of the '70s, but I'm not sure if it is to good purpose. I appreciate the fact that Anderson preferred or needed to set the film in a time when promiscuous sex was a little less of a risk affair and he had the budget to really keep his set designers and decorators busy but it gets just a little bit in the way. My memory of the '70s is that most people had pretty much given up on polyester by 1978 and that by 1982 punk rock was the music of choice in most nightclubs.

Boogie Nights is a very good film, well worth spending more than two hours of your life to watch and better than spending the time listening to old records and reminiscing about your day(s) of casual sex.

Boogie Nights
Cineplex Odeon
Daily



Mark Wahlberg in *Boogie Nights* ▶ If this were a Scorsese film, would it be called *Goodphallus*?

FILM

Brave new film

Gattaca's got a lot in its genes

FILM
BY RUSSELL
MULVEY

REVUE

We live in a world where employees are regularly tested for drugs—that is, tested to see whether they are *using*, not *abusing*. We also live in a world where testing for genetic flaws is now possible. In the world portrayed in *Gattaca*, the two concepts are brought together.

Imagine: you're working for a company which is prepared to spend a great deal of money on your training. The company examines your DNA—your genetic makeup—and discovers that you've inherited a propensity for heart disease. In fact, your DNA indicates that, in addition to the statistical likelihood of your having a severe heart attack while still in your 30s, you are also predisposed to depression. If you're working for a large corporation, do you think it is likely the company would spend any further time or money on you? You would end up doing some pointless task in a windowless office until your heart attack or until you could take early retirement.

We are at this point now. The future portrayed in *Gattaca* is just a few more steps down the road. In the future, parents can plan their children. They can be allergy-free, have perfect vision and flawless skin and lack their parents' propensity for, say, alcohol abuse, driving too fast or eating cookie dough. There's no obligation to fix your child in this way, but if you don't, you're putting him at a disadvantage because not only have all the companies begun instituting genetic tests, but most parents are having perfect children. And job choices for children who grow up to be less-than-perfect people are limited.

This is what happens to Vincent, played by Ethan Hawke (*Requiem for a Dream; Before Sunrise*). Vincent's parents wanted an entirely "natural" child, and he inherits a propensity for heart disease and depression. He also inherits, or maybe develops, a consuming passion to be an astronaut. Space flight is now controlled by the Gattaca Corporation, which has very stringent and enforced genetic requirements for their employees. A black-market geneticist hooks Vincent up with one of the perfect people, Eugene.

Eugene, played by Jude Law, could have easily gone to work for the Gattaca corporation, except he once stepped in front of a speeding car and is now confined to a wheelchair (I find it perfectly believable that genetic manipulation is possible and spinal-cord repair is not there's a lot of money to be made in the former.)

Vincent takes Eugene's identity along with his blood, skin, urine, fingernail clippings and hair and goes to work for Gattaca. Everything is going along fine: Eugene stays home growing fingernails and staying sober just long enough to keep up a clean supply of blood and urine. Vincent goes to work, earning a paycheque that keeps both of them happy. Then somebody gets murdered and one of Vincent's own hairs is found. Suspicion immediately falls on him because, of course, he shouldn't

have been there and really, in one sense, wasn't there: remember, as far as the corporation is concerned, it is Eugene who is working there not poor, flawed, Vincent.

Gattaca shows a future that is coming. It owes much to visionaries like Aldous Huxley, not because it uses his ideas but because he was right. It imagines a future where appearance is not needed because genetic potential is everything. Early on, Vincent works for the corporation as a janitor. When he comes back to work with a different identity as an astronaut, none of his former co-workers in maintenance recognize him. Of course, why should they? It is inconceivable to them that someone who once worked with them scrubbing toilets could now be training to go into space.

Gattaca has a nicely minimalist futuristic look; the cars are all electric Avantis and Citroëns, the architecture Frank Lloyd Wright. This future look was conceived by Andrew Niccol, who was also the writer and director. For a guy who has only ever done TV commercials, he has made a considered, intelligent film. There are nice performances all around, including the awesomely sophisticated Uma Thurman (*Batman and Robin*) as the just-slightly-flawed woman who falls in love with Vincent.

This film is not perfect. It could have dispensed with the contrivance of the murder altogether and it could certainly have done without the contrivance of reintroducing Vincent's perfect brother as the police inspector in charge of the case (Vincent's parents decide to have another child and go genetically whole-hog). The film makes its point nicely: that desire and will are at least as important as genetic makeup when it comes to achievement. Having Vincent beat and rescue his brother is overkill.

Nonetheless, *Gattaca* is a smart film with discourse instead of explosions and acting instead of gunfights.

Gattaca
Famous Players
Daily

McGregor continued from page 14

go with my gut instinct having read a script. That's the only thing that informs my choice in films."

Asked to spill the beans on the *Star Wars* plot, McGregor said: "I can't tell ya, mate. I'm really not allowed to tell you. It's terrible, but it's true."

What is known from press reports is that Liam Neeson stars as the master Jedi knight who is a mentor to young Jedi knights-in-training. Natalie Portman plays the teenage queen who gives birth to Luke Skywalker and Princess Leia. The leading role of Anakin Skywalker, the young Darth Vader, will be played by eight-year-old Jake Lloyd (*Jingle All the Way, Unhook the Stars*)

You could say that McGregor came by his *Star Wars* role naturally, because his uncle and acting mentor Denis Lawson, appeared in all three of the first *Star Wars* films as Wedge, one of the X-wing fighter pilots.

"I was six when I saw the first one. It was the first movie I went to the cinema to see my uncle in, and that was incredibly exciting as a kid. And on top of that, it was *Star Wars*."

Among his independent films in release this year are *Brassed Off* and *Serpent's Kiss*. *Nightwatch*, with Nick Nolte and Patricia Arquette, is scheduled for release early in the new year, but McGregor is peeved about the wait, because the film has been ready since last winter.

"I don't know what [Miramax the distributor, is] doing with that film. I think they're waiting for one of their really big films to come out, so they can release ours a couple of weeks after [by using] someone else's PR money. But I'm only joking, really. I love Miramax. They make some fantastic—they buy a lot of fantastic—movies."

Also awaiting release are *Nora*, a biography about James Joyce's lover, Nora Barnacle, starring McGregor as Joyce; and *Velvet Goldmine*, an unvarnished account of the glam-rock era in which McGregor plays a pop star in the Iggy Pop/Lou Reed tradition.

Right now, McGregor is working on a film version of the stage play *The Rise and Fall of Little Voice*, to be shot by *Brassed Off* director Mark Herman. Brenda Blethyn, Michael Caine and Jane Horrocks also star. After that comes the film adaptation of the best-selling book

er, the self-penned story of Nick Leeson, the high-rolling futures broker based in Singapore who racked up more than \$1 billion in trading losses and destroyed the venerable Barings Bank. McGregor will play Leeson, and James D'Arcy will direct.

Leeson is now serving a six-and-a-half-year term in a Singapore jail, but McGregor isn't interested in talking to him about the role.

"He's banged up in Singapore and I couldn't get in there, I don't think. And I don't want to meet him, because I don't want to know what he's like too much. I don't want to have any opinion about him, because people are very black-and-white about the case. Some people think he's a complete animal and some people think that he's a victim I want to play it in the middle."

As for Leeson's girlfriend, who was loyal in the beginning but has since left him, McGregor says it would be interesting to speak to her, "but she probably wouldn't want to speak to me about it."

After finishing those two films between now and the new year McGregor will work with Stephan Elliott, the Australian director of *The Adventures of Priscilla, Queen of the Desert*, on a film called *Eye of the Beholder*. Adapted from the Marc Behm thriller of the same name, it's the story of a disenchanted high-tech private eye who becomes obsessed with a mysterious murderer as she leads him on a cross-country odyssey.

As for the rumor that he might be doing a film about John Lennon, McGregor admits he was surprised to find out about it.

"I was glad to read in the newspapers that I might be playing John Lennon. That would be very nice."

but I don't know anything about it. Yoko never got through. Maybe she left a message and I never got it. *Yoko, dabbling!* Of course I will! But I'd have to think about that one, because none of the other Beatles would want her to make the film, so I probably wouldn't do it."

Although he was never a Beatles fan, McGregor says he has been listening to them lately. "They came round again, really. I'm really, really into Oasis though."

The night before our interview, Oasis was the guest band on *Saturday Night Live*, and McGregor was backstage, hanging out. "Yeah, I went down to hang out with the boys. God, I was in my element. I was like a schoolgirl, sitting there in their dressing room, going, 'Ooooh Oasis!' I was a bit messed-up."

Having no free time has proven to be difficult, McGregor admits, but he copes with the problem by taking his family everywhere. At home, he lives in the middle-class suburb of Belsize Park in North London, with his French production-designer wife, Eva, and their 20-month-old daughter, Clara. When they're together on the set, he'll play with his daughter, or take off on a motorcycle, or find a golf course to hack away at his latest hobby. The couple met on the set of the pilot for the television series *Cavanagh*, in which he played a rapist. And to hear him tell the story of their budding romance, she appears to share his wicked sense of humor.

"How very romantic," he says while making simulated sex sounds. "My future wife was sitting upstairs and I was raping Alison Steadman downstairs. She says she can remember sitting upstairs and listening to us. It was fantastic."

(Georgia Straight Syndicate)

Avenue
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Friday, October 31

Psycho • Hitchcock's classic starts things off at 7pm

Basket Case • "Hey kid, what's in the basket?" at 9pm

Dead Alive • Zombies, love, and a lawnmower at 11pm

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"[Where is the Friend's Home?] is a jewel of a film...Kiarostami is the genuine article, a gifted director whose neo-realistic style conceals a doted moral humanism." (Sight and Sound)

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Through the Olive Trees

Due to an error by the distributor, "...And Life Goes On" cannot play in Edmonton this week. We were able to obtain the third part of the trilogy.

The distributor extends his apologies.

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PLAYING GOD (M) Violence, coarse language, not suitable for children under 14. Sat 9:30 PM

FAMILY TIE (G) Mon, Fri, Mon, Tue, Wed, Thu 6:50 Sat 8:30, 10:40 10:50 PM

ROCKET MAN (G) Sat 1:40 PM

KISS THE GIRLS (M)

Not suitable for pre-teens. Fri Mon, Tue, Wed, Thu 7:30 10:40 Sat 10:30 11:40 PM

SWITCHBACK (M) Violence, coarse language, not suitable for pre-teens. Fri Mon, Tue, Wed, Thu 7:30 10:40 Sat 10:30 11:40 PM

ROCKET MAN (G) Sat 1:40 PM

KISS THE GIRLS (M) Not suitable for pre-teens. Fri 4:20 7:00 9:30 PM

SWITCHBACK (M) Violence, coarse language, not suitable for pre-teens. Fri 4:15 7:00 9:30 PM

PLAYING GOD (M) Violence, coarse language, not suitable for children under 14. Sat 9:30 PM

FAMILY TIE (G) Sat 2:00 4:30 6:45 PM

BEAM (PG) Sat 2:15 4:15 6:15 7:30 9:30 PM

ROCKET MAN (G) 1:40 PM

KISS THE GIRLS (M) Not suitable for pre-teens. 4:20 7:00 9:30 PM

DB AIR FORCE ONE (MEN) 2:30 7:30 PM

DEVI'S ADVOCATE (M) Coarse language, sexual content, disturbing scenes. Mon, Tue, Wed, Thu 7:30 10:40 Sat 10:30 11:40 PM

ROCKET MAN (G) 1:40 PM

KISS THE GIRLS (M) Not suitable for pre-teens. 4:20 7:00 9:30 PM

SWITCHBACK (M) Violence, coarse language, sexual content, disturbing scenes. Fri 4:15 7:00 9:30 PM

PLAYING GOD (M) Violence, coarse language, not suitable for children under 14. Sat 9:30 PM

FAMILY TIE (G) Sat 2:00 4:30 6:45 PM

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FILM

a MINUTE at the MOVIES

by Todd James

DEVIL'S ADVOCATE Al Pacino is the devil in disguise in this Faustian tale starring Keanu Reeves as Kevin Lomax, a hotshot lawyer with an impressive track record and an uncanny ability to disengage his conscience. He's ready to join the big leagues when he's offered a position in a powerful New York law firm headed up by the diabolical and literally demonic John Milton (Pacino). Kevin will become intoxicated with the power, wealth and women available to him as he increasingly falls under the hypnotic spell of his mentor. Charlize Theron (*2 Days in the Valley*) plays Kevin's wife—who is quicker than her husband at catching on to the evil nature of Milton's firm. As the stakes grow higher and Kevin is given more important cases that test his scruples, the film becomes a battle for the young lawyer's soul. Lawyers as demons...some would call it typecasting but few will shed tears for the much-maligned profession. I've never bought into Reeves so-called talent and I'm constantly baffled as to why he's put into roles that require a real actor—but I liked Reeves here and surprisingly, he holds his own against Pacino in a role that allows the Academy Award-winner to ham it up. There are some nifty twists to the story and a comment or two about controlling your own destiny. (MVV)

FIRE DOWN BELOW Steven Seagal plays an environmental protection agent trying to stop a ruthless businessman (Kris Kristofferson) from illegally dumping toxic waste in the Appalachian Mountains of Kentucky. Usually, Seagal takes himself all too seriously but here he manages to inject some humor into his deadpan performance. For the most part, though, it's more of the usual from Seagal and the schtick has worn thin for most—but cameos from country music performers (Travis Tritt, Randy Travis) keep it mildly more interesting. Despite threats to the contrary, Seagal does not sing. (MV)

THE GAME If you like your movies with a twist, get set to play *The Game*, starring Michael Douglas. Like any good game, this will keep you guessing right to the jaw-dropping conclusion. Douglas plays Nicholas Van Orton, a cold-hearted business tycoon who's given an unusual gift for his 48th birthday by his mentally unstable brother, played by Sean Penn. It's an invitation to become the principal player in a custom-made game. Despite sharing marquee space, Penn's role is a small one. Douglas is in every scene and he gives his usual solid performance. From the moment Nicholas contacts a company called Consumer Recreation Services, the game is on. What the Game is, where it ends and where reality begins is anyone's guess but it soon infiltrates every facet of Nicholas' once orderly

and controlled world as his brother's gift puts his fortune and life in jeopardy. A mysterious woman (Deborah Kara Unger, *Crash*) becomes an integral piece of the puzzle and Nicholas' friends and business partners can no longer be trusted. There are no rules to this deadly adventure and Nicholas is emotionally stripped to the bone as the terror of *The Game* increases. Part psychological thriller, part action movie, the pieces in this Game move quickly and there are enough curve balls thrown in to keep you hanging on through the two-hour-plus-length. Some editing would have made for a better adventure but director David Fincher, best known for his work in the completely creepy *Seven*, gives *The Game* an ominous, dark feeling. There are plenty of scenes that will jolt you out of your comfy seat. (MVV)

GATTACA *Gattaca* takes us into a future that hits too close to home as research continues into genetic manipulation. Set in the not-too-distant future where perfection is the goal and parents are able to choose the genetic make-up of their children, Vincent Freeman (Ethan Hawke) is a rarity, a man conceived the old-fashioned way. His genetic shortcomings put him in a class known as "Invalid," a guarantee of second-class citizenship. Vincent dreams of space travel and with DNA borrowed from a superior genetic specimen, he outwits authorities to land a job as a navigator at Gattaca corporation. But a murder at Gattaca triggers an investigation that presents the presence of an invalid. Alan Arkin plays one of the authorities Vincent must keep ahead of, carefully hiding any trace of his DNA. A hair, a piece of skin, even an eyelash could blow his cover. Uma Thurman (*Batman and Robin*) plays a fellow Gattaca employee infatuated by Vincent's seemingly perfect genetic structure. As Vincent nears his goal, a genetically superior ghost from his past closes in on the deception. Imagine a future where a simple check on one's double helix will not only accurately predict what kind of life you'll lead, but how you'll be looked upon by the rest of society as well. It's the new discrimination—and it's explored with frightening detail in *Gattaca*. This is science fact turned into solid, thoughtful and entertaining science fiction that doesn't rely on special effects. Hawke gives a strong performance and a real heart complete with genetic flaws beats at the core of this sci-fi thriller. (MVV)

IN AND OUT Kevin Kline plays Howard Brackett, a small-town high school English teacher whose sexuality is called into question on national television one week before he's about to be married. Matt Dillon plays one of Howard's former students, now a Hollywood celebrity and Academy Award winner. During his acceptance speech on

the Oscar telecast, he outs Howard in front of millions of TV viewers—including the entire population of Greenleaf, Ind. Howard's home town. Howard can no longer hide from the truth when a wave of homophobia sweeps over his friends, family and colleagues—including Bob Newhart as his boss. Tom Selleck plays Peter Malloy a gay tabloid TV journalist sent to Greenleaf to cover what becomes a major news story. Peter's persistence further confuses Howard. Joan Cusack is Howard's childhood sweetheart and fiancée. She's waited three years for the big day and is understandably stressed when she discovers her fiancée may be gay. Cusack is the best thing about this slanted screwball comedy from director Frank Oz. There's a reason why *In and Out* has a simplistic quality to it: Oz is best known for directing Muppet movies and, frankly, the characters are about as meaty and in-depth as Kermit the Frog and Miss Piggy. What could have been a smart comedy is really childish buffoonery with an attitude that's about 20 years out of date. The cast is fine and there are some funny scenes, most notably a lengthy kiss between Kline and Selleck, but the adolescent attitude and out-of-date gay jokes get old quickly. (MVV)

L.A. CONFIDENTIAL Based on James Ellroy's best-selling novel, the third in what has become known as his L.A. Quartet series, *L.A. Confidential* is a gritty, stylish film with remarkable performances from two Australian newcomers. Set in 1954, Russel Crowe (*Virtuosity*) and Guy Pearce (*The Adventures of Priscilla, Queen of the Desert*) play two L.A. cops with very different philosophies on upholding the law. Their lives become intertwined as they investigate a scandal that will rock the department. Kim Basinger plays a prostitute who captures the attention of both men. She's part of a ring of hookers hired because of their resemblance to Hollywood starlets. Kevin Spacey (*The Usual Suspects*) plays a detective who moonlights as a consultant for a TV crime drama and isn't above picking up extra cash by supplying information to the local scandal rag—headed up by a sleazy editor played by Danny DeVito. Director Curtis Hanson captures the seedy underbelly of 1950's L.A., complete with its complicated politics, racial tension and violence. This complicated story—which the author thought could never be captured in a movie—is a gripping one despite its two-hour-plus length. (MVV)

SEVEN YEARS IN TIBET Brad Pitt—no expert on accents as seen from his miserable attempt at Irish in *The Devil's Own*—plays Austrian mountaineer Heinrich Harrer. His accent is only a minor distraction in *Seven Years in Tibet*, a sweeping and majestic true-life account based on Heinrich's memoirs. In 1939, Harrer, a self-possessed member of the Nazi party, set his sights on climbing the highest peak in the Himalayas. David Thewlis (*Dragonheart*) plays his countryman and climbing companion Peter Aufschneiter. Harrer was not an easy man to befriend and their initial relationship was rocky. Their climb was interrupted when the Allies declared war on Germany. Harrer and Aufschneiter were imprisoned in India but managed to escape, seeking refuge in the Tibetan city of Lhasa, a holy place where few westerners had been permitted. In Lhasa, Harrer befriended the young Dalai Lama.

A deep friendship developed between Harrer and the spiritual leader, played with remarkable presence by this young actor. The warmth and mystery of Tibet and its deeply religious people fueled Harrer's transformation and spiritual awakening—but soon the Chinese would overrun the country he had come to love. You'll hear the word "epic" used liberally in describing *Seven Years in Tibet* and that often also means long. Yes, it clocks in at two and a quarter hours, but in the hands of director Jean-Jacques Annaud (*The Bear*), the pace is quick and loaded with adventure and drama. Pitt doesn't really stretch here—it's essentially Pitt being Pitt—but it's a touching performance and a heartwrenching glimpse of a people still in search of their independence. (MVV)

VUE Ratings

O	= Awful
V	= Bad
W	= Poor
WW	= Good
WWW	= Very Good
WWWW	= Excellent

Todd James hosts "A Minute at the Movies." Heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on ITV News Fridays at 10 p.m.

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CAPITAL SQUARE
1005-1008 Jasper Avenue • 421-1363

PLAYING GOD
Daily 7:20 PM: Mar/Sun 2:20 PM: Violent scenes, coarse language

THE GAME
Daily 7:30 PM: Mar/Sun 2:20 PM: Coarse language

L.A. CONFIDENTIAL
Daily 7:30, 9:30 PM: Mar/Sun 2:00 PM: Brutal violence throughout, coarse language

KISS THE GIRLS
Daily 7:30, 9:45 PM: Mar/Sun 2:30 PM: Not suitable for pre-teens, coarse language

WHITEMUD CROSSING
4211 108 Street • 424-3078

GATTACA
Daily 7:20, 9:45 PM: Mar/Sun 1:30, 3:40 PM: Coarse language

BOOGIE NIGHTS
Daily 6:30-9:30 PM: Mar/Sun 2:00 PM: Note: Boogie Nights plays at 8:00 PM on Mon, Wed, and Thu

7 YEARS IN TIBET
Daily 6:45, 9:30 PM: Mar/Sun 1:30, 3:50 PM: Brutal violence throughout, coarse language

PLATINUM
Daily 7:30, 10:30 PM: Mar/Sun 2:10, 4:30 PM: IA: LIFE LESS KIRKWOOD

THE EDGE
Daily 1:00, 2:00, 5:00, 7:00, 9:45 PM: I KNOW WHAT YOU DID LAST SUMMER

WESTMOUNT 4
111 Ave. & Grosvenor • 452-7343

GATTACA
Daily 7:10, 9:30 PM: Mar/Sun 1:30, 4:00 PM: Coarse language

BEAN
Daily 7:00, 9:10 PM: Mar/Sun 1:00, 3:00, 6:00 PM: BOOGIE NIGHTS

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SWITCHBACK
Daily 9:20 PM: Mar/Sun 1:40, 4:25 PM: Not suitable for pre-teens

GEORGE OF THE JUNGLE
Daily 7:00 PM: Mar/Sun 2:00 5:30 PM: HERCULES

Daily 7:15 PM: Mar/Sun 3:45 PM: KISS THE GIRLS

Daily 7:10, 9:20 PM: Mar/Sun 1:40, 4:25 PM: Not suitable for pre-teens

MEN IN BLACK
Daily 7:35 PM: Mar/Sun 1:50 PM: AIR FORCE ONE

Daily 9:40 PM: Mar/Sun 3:55 PM: I KNOW WHAT YOU DID LAST SUMMER

Daily 7:45 PM: Mar/Sun 1:55, 4:25 PM: Violent scenes & coarse language

BEAN
Daily 7:00, 9:15 PM: Mar/Sun 1:00, 3:00 PM: DEATH ADVICE

Daily 9:30, 9:45 PM: Mar/Sun 1:15, 4:10 PM: Course language & Sexual content, disturbing scenes

RED CORNER
Daily 7:20, 9:45 PM: Mar/Sun 1:00, 4:30 PM: IN AND OUT

Daily 7:25, 9:40 PM: Mar/Sun 1:25, 4:00 PM: REFLECTIONS

Daily 7:00 PM: Mar/Sun 1:20 PM: REQUIET PLEASE

Daily 7:50 PM: Mar/Sun 3:30 PM: © 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 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HAPPY HALLOWEEN!
Come in costume • Win Prizes • No Cover •

MOLSON MONDAY
Pints: \$3.00
"Big Wave": \$4.80

CUERVO ESPECIAL TEQUILA TUESDAY

Shots: \$2.70
Cocktails: \$3.20
Corona \$3.00
Sol: (500 ml) \$4.25

BIG ROCK WEDNESDAY

Pints: \$3.00
Jugs: \$9.00

'GET BITTEN' THURSDAY

Snakebites: \$4.00
Paralyzers: \$3.00
Long Islands: \$3.00

SMIRNOFF COCKTAIL FRIDAY

Martinis: (2 oz.): \$4.55
Cocktail Specials: \$3.50

Mickey Finn's Taphouse
Open Daily
3 PM - 3 AM
10511 - 82 Avenue

Night Clubbing

Listings are FREE • VUE Fax: 326-2889 • Deadline 3:00 pm Friday

ALTERNATIVE

AREA 51

11725b Jasper Ave.
413-0147
every TUE: Duchess
every WED: Extreme
every THU: D Scrotum
every FRI: Strength...Old and New
every SAT: Live
every SUN: All Ages Live
FRI 31: Sacramental Abolishment, the
Atrocity Exhibition
SAT 1: Broken Nose, Extortion, Pugnacious,
Dead Jesus

THE COIN

10145-104 Street, 420-6811
every FRI-SAT: DJ Deep Sky, DJ Dragon,
DJ Spider

CORK'S

10407-82 Avenue, 433-1969
FRI 31: Gasoline Redhead

K20 LEADIN' MAN

10044-82 Avenue, 433-5794
every THU: Alternative of the Ages with
DJ Schitzo
every FRI-SAT: Lagerpalooza with
Grandmaster Whitey

JEWEL CAFE

9277-111 Avenue, 477-7114
FRI 31: Blue Crystal
SAT 1: Legends of Rock

JUNKY'S HOUSE

4211-106 Street, 988-8881
every FRI-SAT: New & Classic Alternative
with DJ Trigger

LOLA'S

8230-103 Street, 436-4793

every THU: New York Groove

MICKEY FINN'S

2 F, 10511-82 Avenue, 439-9852

every SUN: Open Stage Hosted by Everett
LaRoi

NEW CITY LEISURE LOUNGE

10161-112 Street, 413-4578
every THU: DJ Nik7
every FRI-SAT: DJ Goodtimes

REBAR

10511-82 Avenue, 433-3600

every SUN: DJ Big DaDa

every MON: Delicious DJ Brian

every TUE: The Higher Level Hip-Hop with
Co-Defenders, downstairs punk & ska with
DJ Hurricane

every WED: Aqua Rhythms with DJ Dragon
& Dr Fong

every THU: Upstairs-Classic 80's with
Mikey Doing That Flashback Thing

every THU: Downstairs-DJ Code Red

every FRI-SAT: DJ Mikee

SAT 8: Mad Bomber Society, the Cartels

THE RIV

Private Member's Club, 10340-104 Street, 426-3150

every MON: DJ Big Daddy

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every WED: DJ Latin Lover

every THU: DJ Dark Daddy

every FRI: Down-Dj Weena Love

every FRI: Up-Dj Alvaro

every SAT: Down-Dj James

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LISTINGS

1

CHICAGO JOE'S
145-95 Street.

every THU: Karaoke

CHRISTOPHER'S
86 Street & Milbourne Road,

33-5794

every TUE: Karaoke

CLIFF CLAYTON'S
9710-105 Street, 424-1614

every FRI: Fantastic Karaoke

CROWN & DERRY
Neighborhood Inn, 13103-Fort Rd, 478-2971

every TUE: Karaoke

DANNY HACKSAW'S
89 Street & 28 Avenue, 469-4433

every TUE: Karaoke

DOCKSIDE PUB
10425-100 Avenue

every FRI-SAT: Karaoke

DODGE & DUCK PUB WEST
100 Mayfield Common, 489-7766

every THU & SUN: Karaoke

EDMONTON DUCK
Rifter's Landing, 424-2628

every WED: Adult Karaoke

FRANKIE Y'S
1046-106 Street, 437-1887

every WED & FRI: Karaoke

GAS PUMP
14 Street & 102 Avenue, 488-4843

every TUE-WED: Goofy Gord & Pretty

Linda's Karoke Show

GROOVIN'
10957-124 Street, 453-1709

every TUE: Karaoke Contest

HBO LOUNGE
1004-82 Avenue, 433-5794

every SUN: Karaoke

JELLY'S PUB
14 Avenue & 99 Street, 435-4065

every FRI: Karaoke

LIBERTY LOUNGE
1104-93 Street, 434-4484

every SAT: Karaoke

MARIO'S
4990-92 Avenue, 466-8652

every FRI: Karaoke

OLIE'S
9945-50 Street, 466-3232

every MON & FRI: Karaoke

PARKVIEW BURGERS
10111-117 Street, 482-5152

every WED: Karaoke

ROSIE'S
10604-101 Street, 423-3499

every WED-SAT: Karaoke

SNA-NA-NA
10123-112 Street, 423-3838

every MON: Karaoke

SPRINGFIELD
145, 8170-50 Street, 462-6565

every TUE: Karaoke

WILD HORSE SALOON
Continental Inn, 16625 Stony Plain Road, 484-775

every MON, SUN: Karaoke

WILD WEST
12912-50 Street, 476-3388

every TUE: Karaoke

WILDFIRE
101 Millbourne Mall, 462-6515

every SUN: Karaoke

LIVE COMEDY
HORNED STAGE
1001 Calahoo Road, 962-8995

SAT 1: Mary Lou Fallis

RED'S
101M, 481-6420

every FRI: Power Party with Jungle Jay & Kenny K

SARCASTIC CAFE
10333-12 Street, 421-1326

every SUN: Variety Night

TUE TUES
WED 461-9926

every TUES: Marc Savard-Hypnotist

CLASSICAL

ALBERTA COLLEGE CONSERVATORY
Mustard Hall, 10050 Macdonald Drive, 425-7101

FRI 31: Chamber Music for Strings

CONVOCATION HALL
Arts Building, 492-7886

FRI 31: Kilburn Memorial Concert-Anton Kubalek-piano, Ivan Zenaty-violin

COSMOPOLITAN MUSIC SOCIETY
Jubilee Auditorium, 11455-87 Avenue, 451-8000

JUN 9: Let's We Forget

EDMONTON NEW MUSIC FESTIVAL
101
Mart Hall, 10050 Macdonald Road, 434-4241

FRI 31: Strings

SAT 2: Anthony DeMare

TUE 6 Hamm, Athlone, Street

FRI 6 St Crispin's Chamber Ensemble

Convocation Hall, U of A, 434-4521

SAT 1 Modern Quartet

SAT 9 Edmonton Youth Orchestra

Robertson-Wesley Church, 434-4521

SAT 8 Tuba

EDMONTON SYMPHONY ORCHESTRA
Vespear Centre, 9720-102 Avenue,
1414THU 6: The Lighter Classics Featuring
Charles Hudelson-Clarinet

SAT 8 ESO For Kids

EDMONTON VOCAL MINORITY

Arts Barn, 488-5742

SAT 1: Halloween Fantasy

MCDOUGALL CONCERTS AT NOON

10086 Macdonald Drive.

468-4964

WED: Mocha Baroque featuring Hiromi Takahashi-Oboe, Heather Neufeld-Bergen-Viola, Linda Metzies-Cello, Judy Lowrey-Harpichord

VIRGINIA MUSIC ENSEMBLE

First Presbyterian Church, 10025-105

Street, 434-6671

SUN 9: Composer Serge Eremenko

presents a concert

CLUB NIGHTS

1001 NIGHTS

10018-105 Street, 448-1001

every FRI-SAT: R&B, Hip Hop, Retro with

DJ Tech

BUNDERS

Kingsway Inn, 10812 Kingsway Ave, 479-

4266

every TUE-SAT: DJ Kelly

THE CLACKERIN' KIDNEY CLUB

The Clan Clubhouse,

476-0268

FRI 31: Annual Halloween Bash

CLUB LA

Leduc, 5705-50 Street,

986-4018

every MON, WED-SAT: DJ Stretch

REVUEZ

10507-82 Avenue,

437-7489

every WED: Martini 101

every SUN: SIN Night

SALTY'S LOUNGE

Mayfield Inn, 16615-109 Avenue,

484-0821

every THU-SAT: Dan Daniels plays sounds

from the 50s, 60s, 70s

TICKETHOUSE

13103 Fort Road,

472-9898

every WED: Chris Knight from Power 92

every THU: Ladies Night

KAOS

8770-179 St, 2554 WEM,

486-KAOS

no cover before 10:00pm

every FRI: High Frequency

every SAT: Total Kaos

KELLY'S PUB

34 Avenue & 99 Street,

435-4065

every SAT: Ladies Night

TUES NIGHT FUN

9221-34 Avenue,

433-2599

every THU: The Bear's Sled Dog Hosts

Canadian Rocks Thursdays

LUSH

10030A-102 St., 424-2851

FRI 31: Little Club of Horrors

IRON'S

WEM, 481-6420

every SUN-FRI: Kenny K's Sounds of the

Past & Present

ROCK 'N' ROLL STATION

Kingsway Inn, 10812 Kingsway Ave.

479-4266

every SUN: Jam Night

ROGUE

Private Member's Club, 10345-104 St, 426-3150

every MON, THU-SAT: DJ Lock-Her-Up

every WED & SUN: DJ Alvaro

every TUE & SAT: DJ Brian

SHAKESPEAR'S

10805-105 Avenue, 420-1679

every FRI-SAT: House DJ

SPORTSMAN'S CLUB

5706-75 Street, 413-8333

every Night: Dancing with DJ G

WILD WEST

12912-50 Street, 476-3388

every THU: Free Dancing Lessons

SHOWBARS

109 DISCOTHEQUE

109 405-109 Street, 413-3476

every SUN: Band Night

every MON: College Night

every TUE: Karaoke

every WED: Gothic

every THU: Gay & Lesbian Night

every FRI: Go-go

every SAT: Show Night

FRI 31: Halloween-Costumes Only

TIX ON THE SQUARE

Continental Treat Restaurant
EUROPEAN TASTE on WHITE AVENUE
Mon. to Thurs. 11:30 a.m. - 10:30 p.m.
Fri. & Sat. 11:30 a.m. - 11:30 p.m.
Sunday 5:00 p.m. - 10:00 p.m.

15 years serving European food to the Edmonton community.

Thank You!
10560 - 82 Avenue
Ample Parking

B.A.P.
PARKING



CAFÉ MOSAICS
10844 Whyte Ave 433-9702
presents
MONDAY MOVIE MADNESS
Nov. 3 - Hard Day's Night
Plus: All-You-Can-Eat Spaghetti - \$6.00
Nov. 10 - Barfly
Plus: All-You-Can-Eat Homemade Perogies - \$6.00
All-You-Can-Eat starts at 6:00 pm
Movie at 8:00 pm

BENNY'S BAGELS
Your Friendly Neighborhood Bagel Deli Bar Cafe
THE RADICAL BAGEL STORES
★ LICENSED
Benny's Special Brews On Tap
★ OPEN LATE
★ SPECIALTY COFFEES
Cappuccinos, lattes, mochas
★ FULL MENU
Melts, sandwiches, salads, soups
★ CATERING
★ SINFUL DESSERTS
★ DAILY SPECIALS
BENNY'S ON WHYTE
10460 Whyte Avenue
414-0007

BENNY'S ON CAMPUS
8409 112 St.
413-4476

**ICE
SHARK
Cafe**
CANADA'S ONLY
AUTHENTIC
TEXAS RESTAURANT
11811 Jasper Avenue Tel (403) 488-4330

Restaurants

Fax your FREE listing to 426-2889

ICON LEGEND

- BREAKFAST
- BRUNCH
- ◎ LUNCH
- LATE NITE KITCHEN
- ◎ PATIO
- TAKE-OUT
- FREE PARKING
- \$ Up to \$10 per
- \$\$ \$20 & Under
- \$\$\$ \$30 & Under
- \$\$\$\$ \$30 & Over

* Price per person, bev. & tip included

ALTERNATIVE

Cafe Mosaics (10844 Whyte Ave, 433-9702) A wide variety of homemade healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ● ◎ ○ ● \$
Oly Onion's (10332 Whyte Ave, 434-0LYS) Offering the only "original" Poutine with real ingredients. And the largest and best onion cake on the Ave. ○ ● ◎ ○ ● \$
Route 99 Diner (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food ○ ● ◎ ○ ● \$-\$

BAKERIES

Mr. Samosa (9630-142 St, 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevra, ghatia, samosas, nan, and rottie, Indian sweet maker
Skopék's Bake Shop (10115-104 St, 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European cafe since 1977 and still the only one. ○ ● ◎ ○ ● \$-\$
Cafe Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine ○ ● ◎ ○ ● \$-\$ after 6 p.m.
Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all ○ ● ◎ ○ ● \$-\$ after 6 p.m. \$-\$
Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavor and service. Great prices on dishes from around the world. ○ ● ◎ ○ ● \$-\$
Matress Urban Bistro (8223-104 St., 431-0179) The first European Bistro since 1996 and still the only one. Radegast on tap ○ ● ◎ ○ ● \$-\$
Sweetwater Cafe (11237-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our speciality pastas ○ ● ◎ ○ ● \$-\$

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte', Cappuccino, Great Coffee, Fabulous Desserts by Skopék's Bake Shop. ○ ● \$-\$
Benny's Bagels Cafe On Whyte (10460-82 Ave, 414-0007) Come for breakfast, lunch or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ○ ● ◎ ○ ● \$-\$
Benny's Bagels Cafe On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ ● ◎ ○ ● \$-\$
Breadstick Cafe (10159 Whyte Ave, 448-5996) Open 24 hrs, licensed Catering. ○ ● ◎ ○ ● \$-\$
Juliano's Restaurant and Cappuccino Bar (11211-156 St., 451-1117) Wonderful food and prices. Mama would love! Fast lunches served. Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ● ◎ ○ ● \$-\$
Kalmduu Coffee Cafe (201 10

McKenney Ave., St Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold). Espresso and light lunch food items. ○ ● ◎ ○ ● \$-\$ up to \$10
Muddy Waters Cappuccino Bar (8211-111 St., 433-4930) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. ○ ● ◎ ○ ● \$-\$
Remedy (6831-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables Lots of free parking beside The Movie Studio. Sun-Thu 8-1 p.m.; Fri-Sat 9-2 p.m.

Shake Spear's Comfy Cafe (10214-106 St., 425-3935) Great homestyle food. Fast, filling and easy on the wallet. Sneak away from your hectic day in the relaxed atmosphere of the Comfy Cafe (Monday through Saturday 8 a.m.-4 p.m.) ○ ● ◎ ○ ● \$-\$
Sugar Bowl (10922-88 Avenue, 433-8369) The esoteric & eclectic cafe. Fuul espresso bar, fresh baking daily, daily specials, live entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ○ ● Sun. ○ ● \$-\$

Da De O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ○ ● ◎ ○ ● \$-\$
Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ○ ● Fri/Sat ○ ● \$-\$

CANADIAN

Applebee's (11300-50 St., 475-6100 and 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ○ ● Sun. ○ ● Fri. Sat. ○ ● ○ ● \$-\$

Barb and Ernie's (9096-72 Ave 433-3242) One of the best mom and pop operations in the city ○ all day. ○ ● ○ ● \$-\$

Billiards Club (2-flr-10505-82 Ave. 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ○ ● ○ ● \$-\$

Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ○ ● \$-\$

David's (8407 Argyle Road, 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ● ○ ● \$-\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best homemade burgers with daily lunch specials at student-friendly prices. ○ ● ○ ● \$-\$

The Grinder (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favorite restaurants for over 17 years. ○ ● ○ ● \$-\$

Keegan's (8709-109 St., 439-8034) At any hour, the last word in Huevos Rancheros. ○ ● 24 hours. ○ ● ○ ● \$-\$

Johnny's Cafe (6, 10015-82 Ave, 414-6040) Best breakfasts and lunches on the South side. Cheap prices! ○ ● M-F 8 a.m., SAT 9 a.m.-○ ● ○ ● \$-\$

The Raven (10338-81 Ave., 431-1193) Public House—Wood Fired Food! An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "pew" baked oysters. See you soon! ○ ● ○ ● \$-\$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ● ○ ● ○ ● \$-\$

Turtle Creek Cafe (8404-109 St., 433-4102) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ○ ● Fri. Sat. ○ ● ○ ● \$-\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ○ ● ○ ● ○ ● \$-\$

Zac's Place Cafe and Pub (Ifrt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all day breakfasts. ○ ● all day. ○ ● ○ ● \$-\$

Rigoleto's Cafe (10044-101A Ave., 439-0701) Italian/continental style on Rice Howard Way, lunch, dinner or late snacks. ○ ● ○ ● ○ ● \$-\$

Sorrentino's (10844-95 St., 425-9760) In the heart of Little Italy, ○ ● ○ ● \$-\$

CHINESE

Man's Café (12520-118 Ave., 3672) A super stop for a variety of tasty treats. Make sure to try their Oriental stir-fry. ○ ● ○ ● Fri. Sat. ○ ● ○ ● \$-\$

CONTINENTAL

High Level Diner (10912-88 Ave., 433-0993) Whole-some and health conscious—known for their tasty hummus and veggie burgers. ○ ● 8 am, Sat/Sun 9 am, ○ ● ○ ● Fri. Sat. ○ ● ○ ● \$-\$

Nellie's Tea Shoppe (12606-11 Ave, 452-9429) Edmonton's best secret on the north side. Features home-made meals. Specializing in traditional English high tea and gourmet evening meals. ○ ● ○ ● \$-\$

Unheeded Restaurant (9602-82 Ave, 432-0480) Over 1

years of operating a fine dining establishment in a newly renovated building. ○ ● ○ ● \$-\$

EAST INDIAN

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking is best from the subcontinent with great panoramic river valley views. ○ ● ○ ● \$-\$

EUROPEAN

Continental Treat (10566-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ○ ● ○ ● \$-\$

FRENCH

Claude's On the River (9791 108 Ave., 429-2900) A legend in French cuisine. ○ ● ○ ● \$-\$

The Crêperie (10220-103 St., 420-6656) Romantic ambience highlights the best in town. ○ ● Dinner \$-\$, ○ ● \$-\$
Normandy's (11639-13A Jasper Ave., 482-2600) Fine cooking with a selection of wild game—Sunday brunch is excellent. ○ ● Sun.

Plantiers Restaurant (10807-106 Ave., 990-1992) Elegantly informed French Cuisine from Provence. Sunday Brunch and lovely luncheons, romantic dinners. ○ ● Sun. ○ ●

GERMAN

Gasthaus (Strathcona, 8120-101 Ave., 433-5307) Hearty restaurant with the classic dishes. ○ ● ○ ● \$-\$

GREEK

Syrtaki Greek Island Restaurant (16133-111 Ave, 484-2473) Visit the Greek Islands in Edmonton. ○ ● ○ ● \$-\$
Yiannis Taverna Restaurant (10442 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ○ ● ○ ● Fri-Sat, ○ ● \$-\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best-kept secrets. ○ ● ○ ● \$-\$

Chianti (10501-82 Ave., 439-9829) Boticelli paintings serve as a backdrop in establishment offering the best pasta selections in town. ○ ● Fri/Sat, ○ ● ○ ● \$-\$

Fiore Cantine Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. ○ ● ○ ● \$-\$

Frank's Place - Pacific Fish (10020-101A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival fun! An extensive Italian and seafood menu, friendly, efficient service, and generous portions ensure a return visit. ○ ● ○ ● ○ ● \$-\$
Mon-Fri, ○ ● ○ ● \$-\$

Giovanni's Restaurant (10110-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria. ○ ● Mon-Fri, dinner weekends. ○ ● ○ ● \$-\$

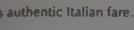
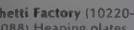
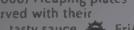
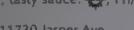
Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh, imaginative dishes. ○ ● Mon-Fri, ○ ● ○ ● \$-\$

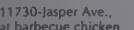
La Casa Tico (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. ○ ● Mon-Fri, ○ ● ○ ● \$-\$

Rigoleto's Cafe (10044-101A Ave., 439-0701) Italian/continental style on Rice Howard Way, lunch, dinner or late snacks. ○ ● ○ ● ○ ● \$-\$

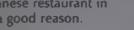
Sorrentino's (10844-95 St., 425-9760) In the heart of Little Italy, ○ ● ○ ● \$-\$

LISTINGS

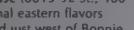
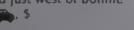
serves delicious authentic Italian fare.  
The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce.  
 Tony Roma's (11730-118th Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate.  
 Zenari's on 1st (10117-101 St., 425-0151) Humble, artsy hangout with appetizing combinations of soup, sandwiches and pasta.  

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals.  

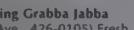
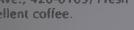
SEAFOOD
Joey's Only (11521-104 Ave., 421-1071) Fish and chips galore—at an affordable price.  
Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location.  
Sir Winston's Authentic Fish & Chips

(10415-51 Ave., 430-7170) The true taste of England's fresh battered cooking while you wait!  

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 a.m.-10 p.m. Mon-Fri; 4 p.m.-10 p.m. Sat-Sun.  
The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones.  
KRUA WILAI Thai Restaurant (Stirling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.  

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighborhood, perfect for your next fiesta.  
Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant.  

PASTRY

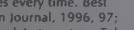
Pastel's **Featuring Grappa Jabbas**

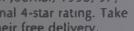
10665 Jasper Ave., 426-0105) Fresh pastry and excellent coffee.  

PIZZA

Funny Pickle (10441-82 Ave., 433-1865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery.  
Miami Pizza (8424-109 St., 433-0733/433-0723) Edmonton's famous pizza since 1985, offers tasty homemade pizza with fresh ingredients. Dine in, Free Delivery, 15% off on  

UKRAINIAN

Pryogy House (12510-118 Ave., 454-7880)  

Pryogies and cabbage rolls—just like Baba used to make.  

VIETNAMESE

Bach Dang (7908-104 St., 448-0288)  
Vietnamese Noodle House  
Oriental Noodle House (10718-101 St., 426-5068) Authentic Vietnamese food in a family oriented environment.  

PIZZA

FUNNY PICKLE

10441-82 Ave., 433-1865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery.  
Miami Pizza (8424-109 St., 433-0733/433-0723) Edmonton's famous pizza since 1985, offers tasty homemade pizza with fresh ingredients. Dine in, Free Delivery, 15% off on  

ARTICLES

Alberta Auditorium, 1045-87 Ave., 48-8000

A ballet inspired by Canada's most famous painters

Time: 8pm; Tix: \$13.75-45.30; Student discount available.

AUSTIN LOUNGE LIZARDZ IN CONCERT

Bonnie Doon Hall, 9340-93 St., 438-6460

Alternative when alternative wasn't cool

Time: 8pm; Tix: \$12.00, at the door

11/14

MARY LOU FALIS IN CONCERT

Horizon Stage, 100-12th Street, Spruce Grove, 982-8995

Comedic soprano presents *Prima donna On A Moose*

Time: 7:30pm

Tix: \$21.50, senior/student \$18.50.

OKTOBERFEST TO OKTOBERFEST '97

Shaw Conference Centre, 9707 Jasper Ave., 421-9797

Featuring George Kash & the Black Forest Band and Trooper

Time: doors 6:30 p.m.; Tix: \$19.99

6TH ANNUAL NEW MUSIC FESTIVAL

Muttart Hall, Alberta College, 10050 Macdonald Drive, 434-4522

Strings in concert

Time: 8pm;

Tix: Adults \$10; Seniors/students/kids \$5;

Festival Pass: Adults \$30; Seniors/students/kids \$20

ALBERTA BALLET PRESENTS THE GROUP OF SEVEN BY THE GROUP OF THREE

Johns Auditorium, 1045-87 Ave., 48-8000

A ballet inspired by Canada's most famous painters

Time: 8pm;

Tix: Adults \$13.75-45.30; Student discount available.

6TH ANNUAL NEW MUSIC FESTIVAL

Convocation Hall, Arts Building, B of A, 434-4521

Modern Quartet in concert

Time: 8pm;

Tix: Adults \$10; Seniors/students/kids \$5

SAT NOVEMBER 1 6TH ANNUAL NEW MUSIC FESTIVAL

Convocation Hall, Arts Building, B of A, 434-4521

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Time: 8pm;

Tix: Adults \$10; Seniors/students/kids \$5

SAT NOVEMBER 1 6TH ANNUAL NEW MUSIC FESTIVAL

Convocation Hall, Arts Building, B of A, 434-4521

Modern Quartet in concert

Time: 8pm;

Tix: Adults \$10; Seniors/students/kids \$5

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SAT NOVEMBER 1 6TH ANNUAL NEW MUSIC FESTIVAL

Convocation Hall, Arts Building, B

LISTINGS

JOHN WALTER MUSEUM

Kinsmen Park, 1901 House, Walterdale Hill, 496-2966

THU 30: Halloween Howl, 6:30-8:30 PM.

SUN 2: Quilting

LEGISLATIVE ASSEMBLY/INTERPRETIVE CENTRE

N. Legislature Grounds, pdwy, 422-3982

Visit Alberta's premier architectural attraction.

MUETTART CONSERVATORY

9626-96A St, 496-8755

A JAPANESE GARDEN: Until Nov. 23.

OLD STRATHCONA MODEL AND TOY MUSEUM

8603-104 St, 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave, 453-9131

Dig It! Science Circle: For young families. Weekends, 1-4 PM.

REYNOLDS-ALBERTA MUSEUM

Wetaskiwin, Highway 13, 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE

11153 Saskatchewan Dr, 427-3995

Costumed interpreters recreate daily household activities. Open TUE-SUN.

FRI 31-SAT 1: "Dial" R for Murder Interactive Dinner Theatre

THE STRATHCONA COUNTY HERITAGE MUSEUM

913 Ash Street, Sherwood Park

THE DAIRY FARM: When Strathcona was Alberta's Leader. Thru Oct.

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave, 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY 200

13315 Buena Vista Rd, 496-6911

Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

LECTURES/MEETINGS**ASSOCIATION FOR SAFE ALTERNATIVES IN SHILOH BIRTH**

9924-106 St, Rm 203, 465-2834

Childbirth Film & Information Night, THU, Nov. 6, 7:30 PM. *pre-register

BOYS & GIRLS CLUBS

Six Locations, 483-5599

weekly: Parent Talk-Talking to Your Children

EAT MEN & RELATIONSHIPS

9/10-30/99

every MON evening: Relationships with family, friends & foes; Group for gay men, gay/lesbian facilitators

TIAMIS CENTRE FOR THE ARTS

U of A Campus

FREE LECTURE: Michael Langham, director of Othello, will speak on producing Shakespeare, MON, Nov. 3, 8 PM

VISUAL LINES

200, 5041 Calgary Trail N, 413-3197

Meetings every WED's, 7:30-8:30 PM. How to make money on the Internet.

WARD MEETING

Inglewood Community League, 12515-116 Ave, 496-9200

THU 30: Ward 2: Mayor Smith, Councillor Boistard and Councillor Rosenberg. M.E. LaZerte High School, Lecture Theatre, 6804-144 Ave, 496-8200

TUE 4: Open House: 7:30-8:15 PM; Structured Question & Answer Period: 8:15-9:30 PM.

LITERARY EVENTS**CANADIAN AUTHORS ASSOCIATION**

87 Ave, 112 Ave, U of A: Education South Bldg, 10 Fl. Lounge, 439-0581

FRI 31: TALES members, Gail DeVos, Marie Anne McLean, Merle Harris stories from Ghostwise: A Book of Midnight Stories, 8:30 PM.

CHAPTERS

West Side

FRI 31: Barbara Smith Ghost Stories of Alberta, More Ghost Stories of Alberta, reading 4:30-6 PM. (Not suitable for children under 6.)

SUN 2: Robert Adams *Stamp Farm* Reading (adult non-fiction, local Alberta stories) 11 AM-1 PM.

MON 3: Children's Book Buying Round Table: 7-8 PM.

TUE 4: Kevin Major *House of Wooden Santas* Hold Fast (among other Young Adult titles) Reading 7-8 PM.FRI 7: Monica Hughes *Faces of Fear, Seven Magpies*, (Young Adult) Reading 7-8 PM.

3227 Calgary Trail South, 431-9694

FRI 31: A "scary" story time for adults with Edmonton author Barbara Smith who will share tales from her book, *Ghost Stories of Alberta*. Meet Barbara by the fireplace, 7-8 PM.SAT 1-SAT 8: Celebrate Canadian Children's Book Week with Edmonton authors who will read from their books in the *My Books* section.

SUN 2: Pauline LeBel, Song Spinner 2 PM

MON 3: Kevin Major House of the Wooden Santas, 7 PM

WED 4: Books for Young Readers Club for Parents, Teachers and Caregivers, 8 PM

THU 6: Tolowa Molle Rhinos for Lunch and Elephants for Supper, 7 PM.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Walterdale Hill, 496-2966

SUN 2: Quilting

MISTY ON WHYTE

10458-92 Ave, 413-3512

every SUN: Open Stage Poetry and Prose

TUE 5: Open Stage Poetry and Prose

SOUTHEATE LIBRARY

Southgate Shopping Centre, 496-1822

every 3rd THU, 7:30 PM

every 4th WED, 7:30 PM

STROLL OF POETS

City Hall Heritage Rm, Main Fl, SE corner, 424-6746

TUE 4: Host Donald Butler

THIMES CENTRE FOR THE ARTS

U of A Campus, 492-4642

THU 30: Reading event, Carol Shields, 7:30 PM

SPECIAL EVENTS**ADVENTURES WITH ART**

Downtown, Londonderry Mall (SUN, Nov. 2)

Until SUN 2: A celebration of the Arts in Edmonton.

Eaton Centre Food Court, 454-8576

FRI 31: Mystery Theatre, performed by students from Ross Sheppard High School, 1:30-2:30 PM.

EDMONTON MALL

SUN 2: The German Male Choir:

Leiderkranz, 1 PM

Italian Jr. Appennini Dancers, 1:30 PM;

Balkan Dancers, 2 PM;

Da Camera Singers, 2:30 PM

Edmonton Contemporary Dancers, 3 PM.

The Lynne Singers, 3:30 PM;

Nova Musica Orchestra, 4 PM.

ALLEY KAT BREWING COMPANY

9929-69 Ave, 436-8922

Visit Edmonton's smallest micro brewery, see how Alley Kat's award winning craft beers are brewed, taste Alley Kat's all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

THE ARTS DISTRICT

Edmonton Art Gallery, 422-6223

THU 30: Tea and Tour for seniors

CANADA CAREER WEEK '99

Francis Winspear Centre

WED 5: Helping Albertans Achieve "Self-Reliance" 9 am-6 pm.

ECO CITY

Orange Hall, Old Strathcona, 10335-84 Ave., 429-3659

Auction Fundraiser: artwork, crafts, clothing, books, CD's, shows, sporting goods, toys, collectibles and more. SAT, Nov. 8.

THE MONSTER MASII

Royal Gardens Community League Bldg, 403-112 St, 424-3040

FRI 31: Halloween Dj, refreshments, Witch's Brew, dress in a costume, 7-10 PM. pre-register.

OKTOBERFEST '99

Edmonton Convention Centre, 421-9797

SAT 1: Dinner/dessert, polka party music and then after midnight Rocktoberfest returns with Trooper

SPORT EVENTS**FOOTBALL**

Edmonton Eskimos, Commonwealth Stadium, 448-ESKS

SUN 2: Eskimos, Semifinal

HOCKEY

EDMONTON BISON

Edmonton Coiseum, 414-4650

HORSE RACING

Northlands, 417-3739

MON 20: Sun: Simulcast racing

FRI 31: Harness Racing, 6:30 Spectrum

SUN 2, SAT 1: Northlands Harness Racing, 1:30 PM.

THEATRE**ALL I WANT IS A HOUSE TO HAMM**

Rutherford House, 11153 Saskatchewan Dr, 422-2697

"Dial" R for Murder Interactive Dinner Theatre, Oct. 31 & Nov. 1.

ALWAYS... PATTY CLINE

Citadel, Shotor Theatre, 9828-101A Ave, 425-1820

This musical tells the true story of the friendship between country star Patty Cline and the Texas divorcee Louise Seger. Until Nov. 2.

AMERICAN AND OLD LACE

Concordia Auditorium, 7128 Ada Boulevard, 479-9481

By Joseph Kesserling. Presented by Concordia University College Drama Department. Directed by Caroline Howarth. A macabre comedy. Oct. 30-Nov. 2.

THE BASTARD WALTZ

Varscona Theatre, 10329-83 Ave, 433-3399

Presented by Shadow Theatre, featuring John Sproule and Corinna Cairns. A dying woman takes her brother on a European tour in search of one last opportunity for romance and adventure. Nov. 8-30.

CASH ON DELIVERY

Mayfield Dinner Theatre, 16615-109 Ave, 483-4051

Written by Michael Cooney. Eric Swann lost his job two years ago, but was afraid to tell his wife. Until he was able to find another job, he decided to run a scam of the Dept. of Social Services. Until Nov. 9.

KIDS STUFF

Celebration Dinner Theatre, Neighborhood Inn, 1103 Fort Rd, 448-9339

Don't just accept your taste buds with this delectable tale of local happenings gone hyperically haywire, pull up a chair and dig in, to "Salty Towers"....The marvelous musical menia that will have you "Cheekin' in" for more. Nov. 7-Jan. 11.

SHAKESPEARE AND THE INDIANS

Kaasa Theatre, lower level, Jubilee Auditorium, 11455-87 Ave., 432-9483

Presented by Stage Polaris, Professional Family Theatre. By Dale Wasserman. A magical musical quest across time. Ute Indian culture and the works of Shakespeare combine to create the socio-cultural background of this musical. Until Nov. 9.

THEATRESPORTS

10329-83 Ave, 448-0695

Raid Page Theatre, Theatresports' weekly cast and dozen annual and tickle all the senses with small improvised comedy show every TUE @ 11 PM.

every WED: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery THU: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery FRI: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery SAT: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery SUN: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery MON: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery TUE: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery WED: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery THU: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery FRI: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery SAT: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery SUN: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery MON: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery TUE: *It's a Special Halloween Treat!* 1:30-2 PM. pre-registerevery WED: *It's a Special Halloween Treat!* 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CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 5:00 PM - MONDAY BEFORE PUBLICATION

FREE • FREE • FREE • FREE • FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to paint your place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing.

Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks. If you need an ad to be renewed or cancelled, please phone or fax the Classified department.

Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue.

Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ACTOR SERVICES

PROFESSIONAL DEVELOPMENT

Put yourself on camera. Monologues, scene work. Tailored for the individual(s), shot film style. Artist rates 424-0194.

na1016

ARTISTS TO ARTISTS

New to Edmonton Painter needs custom-made stretchers or information as to where to find them. Leave message 430-1576.

na1017

Wanted contributors. Poetry (5 or more), Fiction (4000 words or less), and Cartoons, for new fiction magazine. Inquire and submit to: T.S. at accessweb.com/~t203-10318 St. Edmonton T5J 1Y1.

na1018

Actress/writer required, with film experience. Call 426-1101.

na1019

CALL FOR SUBMISSIONS: ERRATA #2 Now accepting editorial and ART Deadline for #2 Dec. 1, 1997. Call 424-0734 for specs.

na1020

CALL FOR ART An art exhibit is being planned for artists on low income. (Includes individuals on social assistance, welfare, disability pensions, unemployment insurance, AISH, under-employed.) Exhibit runs Dec. 18-21 in the Old Strathcona Arts Barn. An opportunity to raise awareness of poverty issues. Phone for more info 414-0707.

na1021

Wanted French friend for conversation. Call 433-8534.

na1022

Looking for artists and models interested in life drawing or sculpting for Monday evenings. P. 421-7759.

na1023

CALL FOR SUBMISSIONS Curated winter exhibition at Harcourt Gallery. Send 2 slides to "EDMONTON 2000" c/o Harcourt House Gallery, 10215-112 St., Edmonton T5J 1Y7 by Oct. 31, 1997.

na1024

NEEDED, Musicians, Composers & the Industry Skilled: forming Co-operative / Consortium to aggressively record & market Alberta Talent to the World! Phone 457-3096 with name & phone number.

na1025

Call for entry. Artists interested in showing their artworks in ART Galerie and Portfolio Ontario are invited to send in for judging. 25% of the profits, artists retain 75% of the profits. Open to all artists, no S.A.S.E. before Nov. 1, 1997. P.P. Photog #1207, 9917-110 St., Edmonton, T5K 2N4. See <http://www.compusart.ab.ca> for more info.

na1026

Crafters—we have tables to rent Nov. 1-2. Phone Carole 426-1101.

na1027

Now accepting applications for displaying your work in our studio & gallery. New location, New ideas, established Customers. Limited space available. Call 414-0548.

na1028

Free name analysis! See how your name affects your health, personality and destiny. Leave message 522-5036.

na1029

Movie parts! Extras. Lead. Ages 18-50. Entry contest \$25.00. Entry. Include - reason why you deserve part & photo. Send to: 11008 - 124 St. Edm. AB. T5L 0Z2. Attn: G. Price.

na1030

Thinking of hiring KENT COOPER? Think again. He's the original Mr. Theft-Over-\$500!

na1031



GUITARS • AMPLIFIERS • KEYBOARDS • DRUMS
PA & RECORDING EQUIPMENT • ACCESSORIES
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★ MUSIC LESSONS ★★

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★ BY QUALIFIED INSTRUCTORS ★

★ TO STUDENTS OF ANY AGE ★

★ AND MUSICAL ABILITY ★

★ MOST INSTRUMENTS & VOICE ★

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DRUMS
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★ STOCK NOW ★ HEAVY DRUMS ★

433-1822

433-0138

10848 82 Avenue, Edmonton

ARTIST STUDIOS

Non-profit organization looking for others to share office/gallery space. Call 424-0287

MUSICIANS WANTED

Edge & Larry need Adam & Benoit (17-20) No talent/skill/experience necessary. We just for fun - no gigging Deven 988-6354

Latitude 53 Society of Artists in the Great West Saddley Bldg. Edm. Studios available. Reasonable rates. Performing facilities at SNAP for tenants. Leave message Ph 403-423-5353 or Fax 403-424-9117.

Hard rock cover band needs lead singer. Influences Led Zeppelin, Rush, Ozzy, Whitesnake etc. Have PA & rehearsal Space. Call 474-0671

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info ph. 423-1492 (SNAP)

Original band needs vocalist. Main influence Metallica. 436-5037

Wanted drummer for Van Halen Tribute. Call Kelly 421-9987

Wanted drummer for Van Halen Tribute. Call Kelly 421-9987

AUDITIONS

Vinok Folkdance Ensemble auditioning for training scholarships for dancers interested in performing for that 97/98 season. Call Leanne or Doyle at 454-3739 for more info.

Wanted drummer for Van Halen Tribute. Call Kelly 421-9987

MUSIC EQUIPMENT

GUARANTEED

FAIR PRICE

PAID FOR ALL

GOOD USED MUSIC

EQUIPMENT

GIL 425-1400
crs26999/guar

Drummer needed for gigging band. No meat-heads. Call Sean. Days 413-9696, or eve 471-5621

Drummer needed for gigging band. No meat-heads. Call Sean. Days 413-9696, or eve 471-5621

Vocalist/guitarist bassist need drummer. Energy, feel and devotion to music necessary Call Rob 482-1123.

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Drummer wanted for part-time, paying. A-Circuit Cover band. Heavy hitters, P. Jan, STP, Alice, Foo's,

Drummer wanted for part-time, paying. A-Circuit Cover band. Heavy hitters, P. Jan, STP, Alice, Foo's,

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CR/1120

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Major marketing company for sports-wear and adult products etc. is seeking an executive assistant for our new Edmonton office. Excellent base salary. Age etc. is not a factor as full training provided. However applicant must be very open-minded, willing to travel, and willing to learn. Must be motivated by success.

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Please call (403) 425-4889, leave a message, all calls will be returned.

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CR/1020

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CR/0611

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ASIAN CUTIE

Discrete Asian male, nice build, for men anytime 478-2401.

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Blonde, blue eyed, hot and sexy is available for escorting. Call 970-2877 anytime.

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CR/0821

LAST LOOKS

The Catalyst Theatre kicked off its singer-songwriter series last weekend with appearances by Al Brant (below), Kerri Anderson and Steven Ray Johnson (right). The series' purpose is to highlight the talent of local musicians, whose talent might otherwise be lost in the midst of larger touring acts.



PHOTO: David Williamson



PHOTO: David Williamson

REAL LIFE

Telepersonals®

PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

My name is Tammy. I'm an attractive female, 28 yrs. old, 4'10" tall, with freckles, long, wavy, dark brown hair & brown eyes. I've had a wide variety of interests including, pool, dancing, & meeting new people. If you're interested, get back to me. Box 6225.

I'm in my 40's, 5'2" tall, 150 lbs., with brown hair & brown eyes. I'm active, employed & easygoing. I'm looking for a family man to share my life & I'd like to have a friend in you. She's a nice lady. If you're interested, give me a call. Box 4363.

I'm 15 yrs. old, with curly blonde hair & blue eyes. I like relaxing at home with movies. If you're interested, get back to me. Box 6323.

I'm 5' tall, 120 lbs., fit, with brown hair & brown eyes. If you'd like to know more about me, get back to me. Box 4267.

I believe that love is about forgetting yourself & giving whole heartedly to someone else. Only a unique person can offer this & only a unique person can accept it. If you can honestly say that you're an individual, someone who strives to learn & never stops evolving, then you're the person that I'm looking for. I'm a writer & my life is devoted to words & ideas. In constant transition because I'd rather self to be. With me you will never be bored. Would you like to be part of this intensity? Leave me a message. Box 6682.

I'm your average Canadian female, 27 yrs. old & divorced. I'm intelligent & employed. I'm looking for the average Canadian male, 5'6"-6' tall, in reasonably good shape, 25-40 yrs. old, passionate & kind. Are you looking for someone who's going to be willing to take the time to find out who you & willing to leave a message. Box 4866.

My name is Henrietta. I'm a slim, blonde, in my early 40's. I enjoy documentaries, long walks, & coffee & dessert. I'm looking for a friend with religion, who's never been married & has no dependents. If any of this sounds interesting, leave me a message. Box 1140.

IMC does not screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. *Free to call within the 403 area code. Long distance charges may apply.

This is Kimberly. I'm 19 yrs. old, 5'3" tall, 115 lbs., with tanned skin, shoulder length, brown hair & brown eyes. I'm looking for open-minded guys who like to have fun & aren't afraid to try new things. You should be intelligent & honest & maybe have a little bit of a dancer in you. If this sounds like you, get back to me. Box 1463.

I'm 29 yrs. old, with long blonde hair & blue eyes. I'm considered attractive, personable, caring, & active with a sense of humor. I like outdoor activities & anything to do with sports. I'm looking for a non-smoking, tall, attractive man with good values & a sense of humor. You should have a sense of humor & enjoy people, animals, traveling, cars & life in general. My goal would be to have a good heart. If any of this sounds interesting, leave me a message. Box 4296.

My name is Carol. I'm 46 yrs. old, 5'4" tall, 145 lbs., with brown hair & trim. I'm the single mother of two teenagers. I like walks, bowling, dancing, country music, & more. If you're interested & would like to know more, box me back. Box 1640.

I'm a gal, in my mid 30's, 5'8" tall, with shoulder length, blonde hair & brown eyes. I'd like to meet a gent interested in friendship first. I enjoy the cycling, long walks, & dining out. I'm confident & possess a good sense of humor. If you're interested & would like to know more, get back to me. Box 4318.

I'm 19 yrs. old, 5'3" tall, 185 lbs., with blonde hair & blue eyes. I'm a country girl who loves to two-step & line dance. If you're interested, give me a call. Box 8848.

I'm 32 yrs. old, 5'7" tall, 135 lbs., with brown hair & brown eyes. I'm looking for a no strings attached date or night time. You should be 20-40 yrs. old, a non-smoker & a social drinker. I enjoy pool, movies, dining, candlelit dinners, horseback riding, music & some dance. If you have any of these interests or interests, box me. Box 9525.

Rachel is 5'5" tall, with long blonde hair & green eyes. I'm a pool, camping, relaxing with a good movie, music, etc. I'm looking for someone new for fun & meeting to know some new people. If you're interested & you'd like to know a little bit more about me, leave me a message. Box 9439.

Cindy is 5'5" tall, with shoulder length, brown hair & blue eyes. I'm a pool, hanging out downtown or quiet evenings at home watching a movie. I'm looking for a guy 20-30 yrs. old, who's romantic & who knows how to treat a lady right. You should be outgoing & like to meet new people. If this sounds like you, box me. Box 7837.

Henrietta is a college student, 20 yrs. old, 5'1" tall, with shoulder length, brown hair & blue eyes. I'm a pool, hanging out downtown or quiet evenings at home watching a movie. I'm looking for a man 40-45 yrs. old, who's romantic & who knows how to treat a lady right. You should be outgoing & like to meet new people. If this sounds like you, box me. Box 1140.

Donna is a 20 year old, 5'4" tall, with shoulder length, brown hair & brown eyes. I'm looking for a man 40-45 yrs. old, who's romantic & who knows how to treat a lady right. You should be outgoing & like to meet new people. If this sounds like you, box me. Box 1754.

Monica is a 20 year old, 5'4" tall, with shoulder length, brown hair & brown eyes. I'm looking for a man 40-45 yrs. old, who's romantic & who knows how to treat a lady right. You should be outgoing & like to meet new people. If this sounds like you, box me. Box 1754.

Ron is 5'8" tall, with shoulder length, brown hair & brown eyes. I'm a pool, dancing, & hanging out. I'm looking for a man 40-45 yrs. old, who's romantic & who knows how to treat a lady right. You should be outgoing & like to meet new people. If this sounds like you, box me. Box 1754.

Amy name is Anna. I'm a single, white male, 31 yrs. old, 5'10" tall, 190 lbs., & considered attractive. I'm looking for a woman over 45 yrs. old, with a sense of humor & a sense of responsibility. I'd like to take up racquet ball & would like someone to do that with. If you're interested, please leave me a message. Box 2886.

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REAL-LIFE TELEPERSONALS PRESENTS: "Why I finally called Telepersonals"

Matthew Rueffer - 22, working professional, moustache cultivator and 100% certified Telepersonals user.

HE SAID

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Then I asked him for the phone number. Hey, I'll try anything once. I had just finished a 5 year relationship and I was on my own, working the craziest hours. And since I'm not into the bar scene, I sure wasn't finding many dates. However, I did through Telepersonals. It's amazing what you can tell by someone's voice ad. And that's how I first got hooked on the system... in a nutshell...



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Andi Carter - 22, student teacher, dynamic dancer, and 100% certified Telepersonals user.

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